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*Friday and Saturday, November 3 and 4
at 2 p.m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

PLAZA 3-7573

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Sales Conducted by

HIRAM H. PARKE • OTTO BERNET

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1944

P1502

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RENAISSANCE

SCULPTURES · FURNITURE AND

OBJECTS OF ART

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November 3 and 4 at 2 p. m.

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NEW YORK 22 · 1944

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SALES CONDUCTED BY

HIRAM H. PARKE • OTTO BERNET

HARRY E. RUSSELL, JR • LOUIS J. MARION

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

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OTTO BERNET • ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*

EDWARD W. KEYES • *Secretary and Treasurer*

FOREWORD

WHEN we have carefully mastered the long list of contrasted categories summed up in the words 'Gothic' and 'Renaissance', we need to be reminded that there were, in fact, no such antitheses in the minds of the artists of the fifteenth century, and no abrupt passage from the Middle Ages into a wider humanism. There were two considerable forces that made for continuity: the first, the tradition and teachings of the Roman Church (even in its defensive phase on the eve of the Reformation); the second, the great wealth of the aristocrats and merchant princes of the trading states, who as patrons or donors stimulated the flux of art throughout Western Europe. This period of transition might be represented merely by the hybridising of motives, as in the so-called style of François Ier; or it might blend in the most profound fashion the spiritual currents of the restless century 1430-1530, with all its zeal of discovery.

Some such notion as this last must capture the mind in analyzing the majestic Fra Filippo Lippi of the Schinasi collection. The terms 'medieval' or 'Renaissance' have little application to the universality of this tenderness, the 'passionate abstraction' of this Madonna which stands, to amplify Dr. Offner's critique, "for the tendency in Florentine painting to humanize sacred legend, or rather to represent Divine motherhood as a human fate". The great panel from the monastery of the Carmine Brethren looks backward to Fra Angelico and forward to the circle of Bellini, and is one of those vastly profound syntheses of the sacred and the profane which characterized the resolving age.

Fifty years later the same forces are under way in Flanders, and the wealth of the wool-trade is commissioning tapestries in Tournai and Brussels that are often to display in one sweep the riches of heaven and earth. In the sumptuous *Adoration of the Magi* tapestry of this catalogue the Nativity is transferred from the manger to the palace, the Virgin from a pallet to a throne, and the spectators are transmuted into damask-clad courtiers; yet it is impossible to doubt the sincerity and piety of the figures, or the artist's sense of doing honor to his Lady by enriching Her, as it were, with the wealth of the Lowlands.

These two noble works have been taken to represent the peaks of a collection that ranges in Italian painting from the Giotteschi to the full-blooded Venetian portraitists Catena and Bartolommeo Veneto, and which includes the beautiful tapestries, embroideries and velvets of the Gothic hung over the sculptured furniture masterpieces—the marriage *cassoni*—of the High Renaissance. But the Carmine Madonna and the Brussels *Adoration* tapestry are two of the great syntheses of the fifteenth century creative mind: a bridge to thought and a challenge to the makers of tidy classifications in our unruly history.

LESLIE A. HYAM
MAXINE HARRISON

ORDER OF SALE

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FIRST SESSION

Friday, November 3, 1944, at 2 p.m.

CATALOGUE NUMBERS 1 TO 239 INCLUSIVE

SILVER TABLE WARE

1. FOURTEEN STERLING SILVER AND DECORATED PORCELAIN CHAMPAGNES

Mauser Mfg. Co., New York

116 Lobed goblet painted with rose and green ribbons, exterior with shaded green floral border; on silver stem and round foot with rococo rim.

2. TWELVE CHASED STERLING SILVER AND LENOX PORCELAIN COFFEE

Mauser Mfg. Co., New York

CUPS AND SAUCERS

155 Cup and hexagonal saucer with borders of grapes and foliage in high relief; monogrammed. Lenox porcelain liner *piqué* with turquoise dots. [Lot.]

3. PAIR STERLING SILVER PORRINGERS

Tiffany & Co., New York

50 Bulbous bowl of plain silver, with scrolled openwork flange handle. Reproduction of a porringer by Paul Revere, Sr., in the Clearwater collection, Metropolitan Museum of Art, New York. One engraved with monogram and date 1929.

Length 7 $\frac{3}{4}$ inches

4. PAIR AJOURÉ STERLING SILVER FOOTED FLOWER HOLDERS

70 Classic oviform urn pierced with panels of scrolling blossoms, the wide valanced rococo rim and quatrefoil foot molded with rocaille shells and scrolls. With silver-plated liners and flower trellis.

Height 6 $\frac{1}{2}$ inches

5. STERLING SILVER TEA-KETTLE ON SPIRIT-BURNER STAND

20 Hemispherical kettle with hinged cover, curved spout and raffia-wrapped fixed handle, of plain silver, monogrammed; on round stand with ball feet.

Total height 11 inches



[22]

[24]

[22]

CENTRE ROW: NUMBERS 10-13-10

AT TOP: NUMBERS 9-6-7-8

*A Chased Sterling Silver Dinner and Flatware Service for Twelve
by the Mauser Mfg. Co., New York*

[Numbers 6-32]

6. TWELVE CHASED STERLING SILVER AND LENOX PORCELAIN BOUILLON
CUPS AND SAUCERS

Mauser Mfg. Co., New York

770- Footed cup chased with strapwork ornament, scroll cartouches, and festoons of blossoms, with borders of looped strapwork; two angular loop handles. The saucer plain, with matching strapwork border. With eighteen Lenox white porcelain bell-shaped liners with gold-rimmed edge *piqué* with turquoise dots. [Lot.]

[See illustration of one]

7. TWELVE CHASED STERLING SILVER AND LENOX PORCELAIN DEMITASSES
AND SAUCERS *Mauser Mfg. Co., New York*

110- Matching the preceding. With sixteen porcelain liners. [Lot.]

[See illustration of one]

8. TWELVE CHASED STERLING SILVER TWO-HANDLED RAMEKINS WITH
COVERS AND TRAYS

390- Cylindrical flanged bowl with two strap handles and domed cover; matching
the preceding. With eighteen Lenox gold-rimmed white porcelain liners. [Lot.]

[See illustration of one]

9. TWELVE CHASED STERLING SILVER FINGER BOWLS WITH TRAYS

Mauser Mfg. Co., New York

380- Footed finger bowl or sherbet; matching the preceding. [Lot.]

[See illustration of one]

10. TWELVE CHASED STERLING SILVER DINNER PLATES

Mauser Mfg. Co., New York

430- Plate of heavy silver with plain centre, the Renaissance strapwork border match-
ing the preceding. Weight of each about 24 ounces. Diameter $10\frac{1}{4}$ inches

[See illustration of two]

11. CHASED STERLING SILVER OVAL VEGETABLE DISH

Mauser Mfg. Co., New York

120- Deep flanged dish matching the preceding plates, on four voluted cartouche
supports. Weight about 39 ounces. Length $13\frac{1}{4}$ inches

[See illustration]

12. CHASED STERLING SILVER OVAL VEGETABLE DISH

Mauser Mfg. Co., New York

125- Similar to the preceding.

[See illustration]

13. CHASED STERLING SILVER OVAL SAUCE BOAT WITH STAND

Mauser Mfg. Co., New York

90- Matching the preceding.

Length $8\frac{1}{2}$ inches

[See illustration]

Illustration of numbers 11 and 12 appears on page 7

14. CHASED STERLING SILVER ASPARAGUS TRAY

Mauser Mfg. Co., New York

170- Rounded oblong dish matching the preceding; with two-handled engraved strainer of matching design. Weight about 64 ounces. Length $14\frac{1}{4}$ inches

15. CHASED STERLING SILVER OVAL PLATTER *Mauser Mfg. Co., New York*

145- Plain heavy platter with border matching the preceding. Weight about 39 ounces. Length 18 inches

16. CHASED STERLING SILVER OVAL PLATTER *Mauser Mfg. Co., New York*

145- Similar to the preceding.

17. CHASED STERLING SILVER OVAL PLATTER *Mauser Mfg. Co., New York*

135- Similar to the preceding.

18. CHASED STERLING SILVER OVAL PLATTER *Mauser Mfg. Co., New York*

190- Similar to the preceding, somewhat larger. Weight about 85 ounces. Length $20\frac{1}{4}$ inches

[See illustration on page 6]

19. CHASED STERLING SILVER CIRCULAR PLATTER

Mauser Mfg. Co., New York

140- Matching the preceding. Weight about 40 ounces. Diameter 14 inches

20. CHASED STERLING SILVER TWO-HANDLED BREAD TRAY

Mauser Mfg. Co., New York

90- Lobed oval tray with strap loop handles, matching the preceding. Length $15\frac{3}{4}$ inches

21. TWELVE CHASED STERLING SILVER ALMOND DISHES, AND TWELVE PLACE CARD STANDS

Mauser Mfg. Co., New York

210- Small deep round dish; and V-shaped trestle stand with block supports. Matching the preceding. [Lot.] Widths $3\frac{3}{4}$ and $2\frac{1}{4}$ inches

22. PAIR CHASED STERLING SILVER TRENCHER-FORM SWEETMEAT DISHES
Mauser Mfg. Co., New York

Matching the preceding, on four voluted cartouche supports.

Diameter 5½ inches

[See illustration]

23. TWELVE CHASED STERLING SILVER, GLASS AND SILVER DEPOSIT
FRUIT SUPRÊMES *Mauser Mfg. Co., New York*

Glass goblet overlaid with engraved silver deposit, on chased silver stem and foot, matching the preceding service; with glass insets.

24. CHASED STERLING SILVER AND CRYSTAL TWO-HANDLED CAVIAR
BOWL WITH COVER *Mauser Mfg. Co., New York*

Cylindrical bowl in chased silver and crystal, with inset frame supporting crystal caviar bowl; domed silver cover. Matching the preceding. *Width 12 inches*

[See illustration]

25. PAIR CHASED STERLING SILVER COMPOTIERS

Mauser Mfg. Co., New York

Round dish on trumpet stem, matching the preceding service. Weight of each about 28 ounces. *Diameter 10 inches*

[See illustration on page 7]

26. PAIR CHASED STERLING SILVER COMPOTIERS

Mauser Mfg. Co., New York

Similar to the preceding, larger in size. Weight of each about 39 ounces.

Diameter 12 inches

27. CHASED STERLING SILVER TWO-TIER CHEESE AND CRACKER DISH

Mauser Mfg. Co., New York

Matching the preceding. Weight about 46 ounces.

Diameter 12 inches

28. CHASED STERLING SILVER TWO-HANDLED HORS D'OEUVRES DISH

Mauser Mfg. Co., New York

Circular dish with pierced frame, matching the preceding. Lacking liner.

Width 19 inches

Illustration of numbers 22 and 24 appears on page 2



[NUMBER 29]

AT TOP: NUMBER 18

240- 29. CHASED STERLING SILVER CENTREPIECE *Mauser Mfg. Co., New York*
 Deep cylindrical bowl with flanged rim, on four voluted cartouche supports;
 matching the preceding. Weight about 115 ounces. With brass liner and
 flower arrangement trellis. *Diameter 16 inches*

[See illustration]

350 30. SET OF CHASED STERLING SILVER CONDIMENTS

Mauser Mfg. Co., New York
 Twelve round salts with spoons; twelve tapering pepper shakers; two mustard
 pots with hinged covers, and spoons; and a pair of condiment bottle holders.
 Matching the preceding. [Lot.]



[NUMBER 11]

[NUMBER 12]

CENTRE ROW: NUMBER 25

AT TOP: NUMBER 31

31. SET OF FOUR CHASED STERLING SILVER HEXAGONAL CANDLESTICKS,
WITH AJOURÉ SILVER SHADES

Mauser Mfg. Co., New York

Matching the preceding; with sham candle frames, and engraved *ajouré* silver
candle shades matching in design, with bead-fringed linings.

Height of candlestick 9¼ inches

[See illustration of candlesticks]

950- 32. STERLING SILVER SERVICE OF FLATWARE *Mauser Mfg. Co., New York*
Service for twelve of table spoons, dinner knives and forks, entrée knives and forks, fish knives and forks, dessert knives and forks, salad forks, oyster forks, bouillon spoons, ice cream forks, butter spreaders, teaspoons, fruit spoons, and coffee spoons; and twenty-seven assorted serving implements, including a soup ladle, two sauce ladles, fish slice, two meat forks, grape scissors, etc. Spatulate handles with design of Renaissance strapwork foliage matching the preceding service. [Lot.]

70- 33. AJOURÉ STERLING SILVER TWO-HANDLED CAKE DISH *Mauser Mfg. Co., New York*
Flat round dish pierced with a wide border of engraved strapwork and scrollings, serpentine shell-molded rim; strap handles. Width $14\frac{1}{4}$ inches

870- 34. REPOUSSÉ STERLING SILVER TOILET SET *Theodore B. Starr, New York*
Oblong jewel box lined with purple velvet, powder jar, pincushion, oval pin box, two round cosmetic boxes, hair brush, two clothes brushes, comb, buttonhook, shoehorn, nail file, and buffer. Each *repoussé* with a curving stem of blossoms. Monogrammed. [Lot.]

130- 35. FRENCH WROUGHT SILVER AND CRYSTAL COMPOTIER CENTREPIECE
Scalloped crystal glass bowl, in silver frame with two leaf-scrolled rosetted handles, on imbricated leafy stem surrounded by a satyr, a Bacchante, and a nude youth with horn; standing upon incurvate round base applied with a bow-knotted initialed medallion and resting on four leaved cartouche supports. Height 13 inches

11- 36. REPOUSSÉ STERLING SILVER SWEETMEAT DISH AND PAIR OVAL WAITERS
Footed round dish *repoussé* with baskets of flowers and scrolling foliations; and a pair of small oval trays with rococo-scrolled rims, monogrammed. [Lot.] Widths 8 and $7\frac{3}{4}$ inches

30- 37. AJOURÉ STERLING SILVER AND MAHOGANY TWO-HANDLED OVAL TRAY *Mauser Mfg. Co., New York*
With silver gallery pierced with wheel rosettes, two loop handles, one repaired. Monogrammed. Length $19\frac{1}{2}$ inches

30- 38. ENGRAVED STERLING SILVER TOILET SET *Chester Billings & Son*
Hand mirror, four brushes, comb and buttonhook. Engraved with rococo scrolling foliage and blossoms, and monogrammed. [Lot.]

39. AJOURÉ SILVER-PLATED AND ETCHED RUBY GLASS
TRIPLE DECANTER SET

Frame formed of interlaced rococo branches of grapes and foliage and scroll cartouches, with handle; containing three ruby glass decanters etched with spiraled grapevines, and with *Brandy*, *Rum* and *Whiskey* labels.

Height 17 inches

40. SILVER-PLATED OBLONG TRAY

International Silver Co.

Plain tray with chamfered corners and reeded edge; monogrammed.

Length 20½ inches

41. FOUR STERLING SILVER AND SILVER-PLATED TABLE ARTICLES

Sterling silver pear-shaped tripod muffineer in the Queen Anne taste, by Brand-Chatillon Co.; silver-plated water pitcher, hot milk jug, and a covered shell dish. [Lot.]

LINENS AND LACES

42. TWO EMBROIDERED LINEN AND LACE TEA CLOTHS

One with drawnwork corners worked with embroidered foliage scrolls and blossoms, scalloped guipure lace border; the other with drawnwork border of embroidered musical and horticultural trophies joined by undulating garlands to urns and baskets of flowers, with scalloped Irish lace border. Monogrammed.

48 inches square

43. BURANO POINT DE VENISE LACE RUNNER

Worked with a Renaissance design of scrolling foliage, cornucopias, dolphins and eagles, and two pairs of winged amors tending flaming braziers, centring an urn of flowers flanked by *affrontés* sheathed female figures.

2 yards 7 inches x 27 inches

44. HEMSTITCHED LINEN, FILET AND RETICELLA LACE TABLE CLOTH

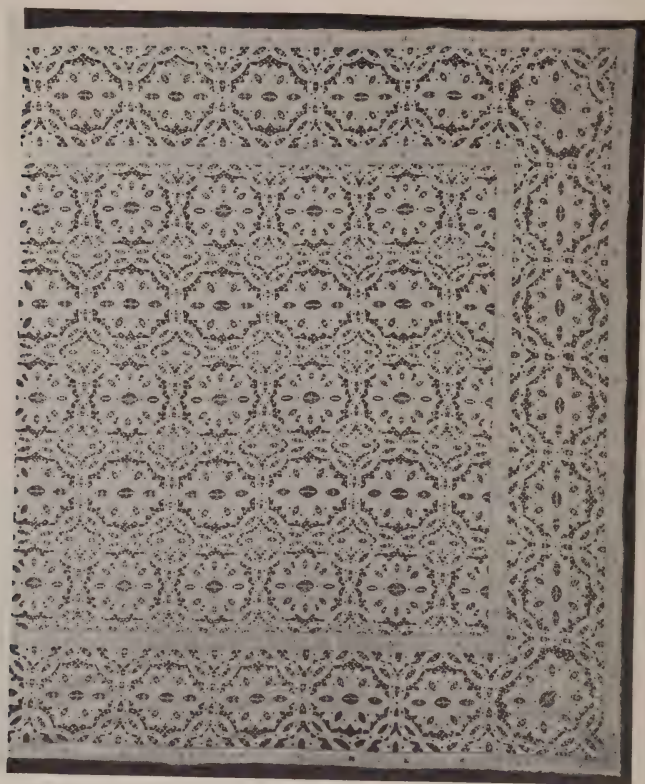
Hemstitched into decorative squares, with inserts of alternate rows of filet and guipure lace rectangles, enclosing embroidered linen lozenges with reticella centres; bordered with reticella lozenge dies. A few minor imperfections; the sides joined.

3 yards 16 inches x 2 yards 7 inches

45. EMBROIDERED LINEN TABLE CLOTH

Composed of twelve squares joined by faggoting, each with faggoted frame with reticella lace corner dies surrounded by embroidered garlands.

3 yards 10 inches x 2 yards 16 inches



[NUMBER 46, IN PART]

250 46. ITALIAN CUTWORK AND EMBROIDERED LINEN TABLE CLOTH
AND TWELVE NAPKINS

The field and border handsomely worked with a symmetrical cutwork pattern of hexafoil leaf palmettes, within a trellis of interlaced strapwork joined by an irregular *bouclé* mesh; on natural linen. With twelve napkins with a cutwork stellate motive at one corner, and matching border. $3\frac{1}{4}$ yards x 1 yard 34 inches

[See illustration]

47. HEMSTITCHED LINEN AND BURANO POINT DE VENISE LACE BANQUETING CLOTH, AND FOURTEEN NAPKINS

Fine cream linen hemstitched into squares, inset with a rectangular frame of lace, developing a vine of foliage and grapes upon an irregular picoted mesh interspersed with cartouches of grapes, and joined by a lace chain to oval corner cartouches and leaf border. Napkins with lace corners, some tinted a deeper cream.

4 yards 4 inches x 2 yards 8 inches

48. BURANO POINT DE VENISE LACE TABLE CLOTH

Developing a design of Renaissance foliage scrolls interspersed with figures of animals, birds, dolphins, winged monsters, etc., together with satyr masks, and figures sheathed in leafage.

2 yards 22 inches x 1 yard 8 inches

49. EMBROIDERED AND CUTWORK LINEN AND DARNED FILET LACE BANQUETING CLOTH

With wide rectangular frame and double border of darned filet worked with a Renaissance design of winged griffins flanking lyre-shaped urns, enclosing a central panel and frame of embroidered linen inset with small *point de Venise* floral cartouches. Some discoloration.

4 yards 28 inches x 2 yards

50. POINT DE VENISE AND MILAN LACE REFECTORY TABLE SET

Pair of long runners, and a pair of rectangular mats; patterned with trailing leafy branches, and boldly scrolling foliage supporting roses and other blossoms, centring fan-shaped baskets of flowers. [Lot.]

Runners: 4 yards 18 inches x 13 inches

51. EMBROIDERED AND CUTWORK LINEN AND FILET AND RETICELLA LACE BANQUETING CLOTH

Embroidered with floral festoons and rococo scrolls enhanced with insets of reticella lace scrolls and dies, and filet lace figural and geometrical lozenges, surrounded by cutwork cruciform devices; the embroidered border with filet lace dies, between bands of faggoting. Filet lace side borders worked with looped floral vines.

5 yards 14 inches x 2 yards 12 inches

52. EMBROIDERED AND CUTWORK LINEN AND FILET AND RETICELLA LACE TABLE CLOTH

A smaller cloth with design very similar to the preceding, simpler in composition, and without the lace borders.

3 yards 11 inches x 2 yards 12 inches

53. EMBROIDERED AND CUTWORK LINEN AND FILET AND RETICELLA LACE TABLE CLOTH

90- Centred with an octagonal medallion of alternate filet and reticella lace triangles, within an octagonal filet lace frame, the field embroidered with carnations and cutwork ornament and festoons, interspersed with reticella stars and filet animal dies; scalloped filet lace border. Diameter 2 yards 23 inches

90- 54. THREE CUTWORK AND EMBROIDERED LINEN AND FILET LACE TEA CLOTHS
Very similar in design, with embroidery and cutwork pattern of floral ornament and garlands, and inset with filet lace cartouches of blossoms, urns, and amors, with vandyked filet lace edging. [Lot.] 28 inches square

55. THREE LINEN DAMASK TABLE CLOTHS

40- One *damassé* with clusters of roses, one with wide medallion frame of leafy branches, the third with a medallion of lotus blossoms within a frame garland of pomegranates and pears. [Lot.] 3 yards 33 inches x 1 yard 34 inches
2 yards 15 inches x 2 yards 10 inches
2 yards 16 inches square

56. FOUR LINEN DAMASK TABLE CLOTHS

50- One *damassé* with laurel and fret medallion and border, one with circular band pattern, the others with floral garland and foliage scroll patterns. [Lot.]
2 yards 8 inches square
2 yards 16 inches x 2 yards 10 inches
3 yards x 2 yards 9 inches
2 yards 31 inches x 1 yard 32 inches

35- DAMASKS, BROCADES, VELVETS AND EMBROIDERIES

57. TWO GOTHIC CRIMSON CISELÉ VELVET STOLES AND A MANIPLE

Italian, XV-XVI Century

Stoles in *drap d'or* cut velvet; *ciselé* velvet maniple. Together with two ruby velvet collars with tassels. [Lot.]

25- 58. APPLIQUÉ GOLD, SILK AND SILVER-EMBROIDERED RUBY VELVET HOOD

Italian, Late XVI Century

Ruby velvet richly worked in appliqué silk, gold and silver cordonnets, with interlacing scrollings and a series of floral devices surrounding a *fleurdelisé* cross medallion.
22 x 19½ inches

59. TWO WINE RED VELVET CUSHIONS
Patinated velvet, banded with gold galloon.

Genoese, XVI Century

60. PAIR APPLIQUÉ GOLD-EMBROIDERED CRIMSON VELVET CUSHIONS
Italian, XVI Century

Crimson velvet appliqué with lyre-shaped golden Renaissance scrollings enclosing urns; bordered with galloons.



[NUMBER 61]

61. PAIR HAMBURG TAPESTRY CUSHIONS

Circa 1610

Woven in fine wools richly highlighted with silk, one depicting the Last Supper, the other the Crucifixion; within a garland of blossoms surrounded by colorful floral branches, a bird and couchant lion at base.

[See illustration]

62. PAIR GOLD-EMBROIDERED ROSE VELVET ARMORIAL RUNNERS

Spanish, XVI Century

Patinated Genoese crimson velvet, embroidered in gold with symmetrical scrolling foliage devices, interspersed with architectural armorial medallions with lion supporters.

55½ x 11½ inches



{NUMBER 63}

63. APPLIQUÉ-EMBROIDERED AND NEEDLEPAINTED WINE RED DOUBLE-PILE
VELVET DALMATIC

Italian, Early XVI Century

700- Crimson double-pile velvet *ciselé* in an embossed effect with an ogival trellis supporting branches of pomegranates, and enclosing symmetrical sprays of blossoms and foliage; applied with four apparels of sage green velvet appliqué-embroidered in golden yellow and white silks with scrolling foliage and floral urns, and two gold and silk-needlepointed roundels enclosing three-quarter-length figures of SS. Peter and John.

{See illustration}



[NUMBER 64]

64. GOTHIC CISELÉ CRIMSON VELVET AND GOLD-NEEDLEPAINTED CHASUBLE

Late XV Century

150- In beautiful Italian Gothic rose crimson velvet cut to a *ferronnerie* design of cinquefoils supporting pineapple motives and enclosing clusters of carnations and smaller flowers; with an orphrey of the period, probably of South German workmanship, needlepainted in gold and colored silks with Gothic niches containing the figures of the Savior, the Archangel Michael, SS. Peter and Jerome, and other saints.

[See illustration]

65. GOTHIC CISELÉ CRIMSON VELVET AND GOLD-NEEDLEPAINTED DALMATIC

Late XV Century

185 Pattern of the preceding, with two narrow orphrey bands of similar workmanship, needlepainted in gold and colored silks with figures of male and female saints in niches.

66. PAIR DRAP D'OR AND APPLIQUÉ RUBY VELVET EMBROIDERY CUSHIONS

30 Patterned with foliage volutes centring a spray of leafage, in ruby velvet outlined with gold cordonnets, voided on a laid gold ground. Together with a plum satin and gold brocade cushion, gold-fringed, made for the Russian market. [Lot.]

67. GOTHIC DRAP D'OR CRIMSON CISELÉ VELVET TABLE COVER

Italian, circa 1500

25 With design in crimson velvet of cusped pineapple palmettes; banded in gold galloon and trimmed with gold fringe. Together with a Gothic rose crimson velvet cushion cover. [Lot.]

33 x 13 inches

68. SILVER-EMBROIDERED PURPLE VELVET BANNER *Spanish, XVII Century*

50 Swallowtail banner in purple velvet, embroidered in silver bullion with a garlanded and coroneted oval skeleton medallion, and scrolled border of interlaced stems of lilies.

6 feet 10 inches x 52 inches

69. GOTHIC DRAP D'OR SAPPHIRE BLUE CISELÉ VELVET TABLE COVER

Italian, circa 1500

160 Patterned with large cusped palmettes enclosing foliage devices, upon a wide curving band centred with spiraled foliage. Rare color.

5 feet 6 inches x 23½ inches

70. ROSE CRIMSON SILK DAMASK TABLE COVER

Italian, Early XVII Century

170 With design of diagonal rows of small fringed cartouches separated by tiny fleurdelisé devices; bordered with crimson and gold brocade galloon.

5 feet 9 inches x 45 inches

71. SILK EMBROIDERY TABLE COVER

Persian, Early XIX Century

30 With laidwork silk design in brilliant colors on a crimson spiderweb ground, of circles of seated figures, and huntsmen mounted on white horses, surrounded by a procession of men walking; chain border of animals; on brown linen.

6 feet 4 inches x 6 feet 2 inches



260-

72. GOTHIC EMERALD GREEN CISELÉ VELVET REFECTORY TABLE RUNNER

Italian, Late XV Century

Beautiful velvet *ciselé* with a design of Gothic cinquefoil palmettes enclosing small floral devices, alternating with zigzag leaf bands supporting *pomme de pin* motives. Finished with gold fringe.

6 feet 3 inches x 16½ inches

[See illustration]

73. SILK EMBROIDERY AND BEADWORK ANTEPENDIUM

Florentine, XVII Century

30- Embroidered in pastel-colored silks with two ribbon-entwined cornucopias of blossoms and foliage, supporting a landscape cartouche with the Paschal Lamb beneath a blue sky; on a ground of white bugle beads. Finished with silk and gold fringe, and upper border of celadon velours. 6 feet x 30 inches

74. THREE SILK BROCADE AND VELVET TABLE COVERS XVIII Century

35- One in cypress green silk and gold brocade paneled with silver lace; small panel in apple green silk and silver brocade; and one in gold-brocaded apricot velvet. [Lot.] 22 to 31 inches x about 19½ inches

75. THREE FAWN SATIN DAMASK DOUBLE-SIDED PORTIERES

50- Damassé with stems of large blossoms and pomegranates; interlined, short fringe. Fine quality, in good condition. One wide, and a pair of narrow width. [Lot.] 7 feet 2 inches x 47 and 24 inches

76. TWO PAIRS CYPRESS GREEN SATIN AND GOLD BROCADE WINDOW HANGINGS

55- Brocaded in gold with a cusped quatrefoil trellis enclosing heart-shaped palmettes, pineapple devices, and symmetrical sprays of flowers; interlined, narrow fringe. 6 feet 2 inches x 36 inches

CABINETMAKERS' MODELS AND OTHER
MINIATURE FURNITURE

40- 77. WALNUT UPHOLSTERED ARMCHAIR AND PAIR SIDE CHAIRS IN VELVET
State chair with back and seat in wine red Utrecht velvet; ball-turned side chairs covered in bottle green velvet. [Lot.]

78. INLAID EBONY COMMODOE, AND EBONIZED AND INLAID BONE
CENTRE TABLE

25- Rectangular commode veneered with ebony, the sides and two drawers inlaid with ivory arabesques; ebonized and ring-turned table, the top veneered with bone inlaid with figures of a huntsman and dog in tortoise-shell. As exhibited. [Lot.] Lengths 9 and 8¼ inches

40- 79. WALNUT AND LEATHER ARMCHAIR, AND CARVED AND GILDED SIDE CHAIR
Paw-foot walnut armchair with back and seat in tan leather, the back richly gold-tooled; gilded side chair with crimson brocatelle back and seat, on turned underframing with carved frontal stretcher. [Lot.]

80. CARVED OAK ARMOIRE AND WALNUT WRITING TABLE

Upright cupboard with molded cornice and base, the double doors and chamfered pilasters embellished with angular panel moldings; bun feet. Louis XV inlaid walnut writing table, one leg repaired. [Lot.] Heights $12\frac{1}{4}$ and 5 inches

81. DIRECTOIRE CARVED, LAQUÉ AND PARCEL-GILDED PIER TABLE WITH MIRROR

Italian, Late XVIII Century

Oblong table with marbled top, frieze carved with a festooned female head, on husk-carved tapering square legs; surmounted by a tall mirror bordered with floral festoons and pendants; finished white and gold.

Height $20\frac{1}{2}$ inches; width 10 inches

82. FURNISHINGS OF A LOUIS XV SALON

Carved and *laqué* suite consisting of a *canapé*, *fauteuil* and side chair, console table, triptych pier mirror, pair of small single-leg consoles, two pairs of cartouche-shaped wall mirrors, and an oval portrait painting; finished celadon, the seat furniture upholstered in gray velours; together with a miniature violin. With maquette of a Louis XV palace façade with arched niches, window embrasures and shell fountains, centring an arched entrance with Ionic columns; as exhibited. [Lot.]

83. LOUIS XV UPHOLSTERED SEDAN CHAIR IN IVORY SILK AND SILVER BROCADE

Lightly serpentine in contour and covered in floral brocade bordered with silver galloon; the door and sides inset with beveled glass. Interior lined with beige damask, and fitted as a vitrine with two glass shelves. Height $18\frac{1}{2}$ inches

84. RICHLY CARVED LINDENWOOD CHOIR STALL

Hinged seat with caryatid arm supports and surmounted by a tall slender canopied niche richly carved with scrolls, cherubs, a bust of the Virgin, shell ornament, etc. Mounted on Genoese crimson velvet plaque. Height $29\frac{1}{2}$ inches

85. INLAID WALNUT CHEST OF DRAWERS

Italian, XVII Century

Oblong chest, the top, sides, and three long drawers inlaid with panel borders, and with ovolo moldings; bronze knob handles; flaring base on bun-turned front feet. Height 11 inches; length $12\frac{1}{2}$ inches

86. TWO BLUE LAQUÉ UPHOLSTERED ARMCHAIRS

With turned and blocked stretchered underframing, the seats and cartouche-shaped backs variously covered in wine red, fawn, and brown silk. As exhibited.

80- 87. BAROQUE CARVED AND GILDED BEDSTEAD AND UPHOLSTERED STATE CHAIR
Bedstead finished apple green and gold, the gilded headboard pierced with
foliage volutes; furnished with tufted green silk and silver brocade mattress
and two pillows. Richly carved and gilded tall-back cabriole armchair in silver-
embroidered plum velvet. [Lot.] *Length of bedstead 21 inches*

90- 88. CARVED AMBER MINIATURE CANNON
Turned cylindrical weapon, on support with two brass-trimmed wheels. In-
scribed *Michael Schodelook, Fecit, Gedani*, with apocryphal date 1660. Re-
paired. *Length 13½ inches*

41- 89. HEPPLEWHITE INLAID CHERRYWOOD CHEST OF DRAWERS
American, circa 1810
Swell-front chest with four long drawers inlaid with stringing and furnished
with brass bail handles (some missing); flaring supports. Together with a
galleried writing table on square legs. [Lot.] *Length 7½ inches*
From Mrs. Luke Vincent Lockwood, New York

80- 90. SHERATON TURNED CHERRYWOOD FOUR-POST BEDSTEAD AND
CHEST OF DRAWERS *American, circa 1820-30*
Bedstead with plain headboard and tall ring-and baluster-turned posts con-
tinuing as supports, with mattress and three pillows; oblong chest of three
drawers with mushroom handles. [Lot.] *Heights 20 and 12¼ inches*

87- 91. FURNISHINGS OF AN AMERICAN LIVING ROOM OF 1840
Settee, rocker, six side chairs and two stools, upholstered in rose crimson velvet;
upholstered settee in brown velvet; pedestal table and buffet with white-painted
tops; finished mahogany. Together with a maple upholstered side chair in coral
velvet. [Lot.]

80- 92. MAHOGANY WRITING TABLE, AND A BUREAU
Table with three-quarter gallery, two drawers, turned and tapering round legs;
three-drawer bureau with mushroom handles, on short turned legs. [Lot.]
Lengths 9 and 9¾ inches

FRENCH FURNITURE AND DECORATIONS

87- 93. CHINESE CARVED FEI-TS'UI JADE STATUETTE OF AN ELEPHANT
Ch'ien Lung
Standing figure with medallioned trappings and a child sprawled on its back,
in grayish green jade with a splash of brown. Has stand. *Length 3¾ inches*

94. PAIR CHINESE CARVED MUTTON-FAT JADE FIGURES OF ELEPHANTS
Standing figure with outscrolled trunk hung with a loose ring, in cloudy grayish green jade. *Length 5 inches*

95. PAIR CHINESE CARVED GRAY JADE FIGURES OF ELEPHANTS
Walking figure with curled trunk, and a rosette embossed upon the trappings; in greenish gray jade partly light and partly dark in tone. *Length 6 inches*

96. PAIR BRONZE DORÉ AND DECORATED ROSE PORCELAIN CANDLESTICKS
Round candlestick in rose pink porcelain, with tiny white reserves painted with flowers and bordered with white enamel pearl motives. *Height 8½ inches*

97. SEVEN GOLD-DECORATED RUBY GLASS GOBLETS, AND EIGHT GREEN GLASS HOCKS
Paneled ruby glass goblet richly encrusted allover with rococo scrolling foliations; and aquamarine tinted hock decorated with bead-festooned floral ornament. [Lot.]

98. TWENTY-FIVE GOLD-DECORATED AND VENETIAN GLASSES
Seven goblets and seven cocktails with border of tooled gold floral volutes, spiraled stem; five sherries with gilded trellis and floral border; and six conical cocktails with spiraled red and white stripes, on tall knop-blown stems enclosing tiny enameled figures of fowl or hare. [Lot.]

99. LEVANTO MARBLE AND BRONZE DORÉ CLOCK GARNITURE *Régence Style*
Clock and pair of urns. Drum clock finely chased and with figure of Father Time on top, on plinth; and a pair of two-handled urns with covers, applied in *bronze doré* with cornucopias centring female masks. *Heights 34½ inches and 21½ inches*

100. PAIR MEZZOTINT ENGRAVINGS, PRINTED IN COLORS
Arthur L. Cox, after Lancret
Innocence and The Music Lesson. Cartouche-shaped folios, fine impressions, signed artist's proofs. In ornamental gilded frames.

101. BRONZE DORÉ, CARVED IVORY AND MARBLE MANTEL CLOCK
Black, Starr & Frost, New York
Nymph playing with a snake, reclining upon draperies against the clock drum; on festooned base and marble and *bronze doré* plinth. *Height 13½ inches*

102. TWO PAIRS BRONZE DORÉ WALL SCONCES

Graceful nude figure of a *putto* sheathed in leaf scrollings and holding up a small torch, a branch of roses scrolling around his body to support a second light. Fitted for electricity. *Height 15 inches*

103. COLLECTION OF TWENTY-FOUR LIMOGES AND OTHER PORCELAIN SHAVING MUGS

Variously decorated and gilded mugs with owners' names; in Limoges, Bavarian, Austrian and other porcelain. One chipped. [Lot.]

104. LIMOGES HAND-PAINTED PORCELAIN FISH SERVICE

Twelve plates, platter, and sauce boat with stand. Finely painted with varying species of fish swimming amid seaweed, with distant views of harbors and shipping, signed Muville; rococo scrolled and gilded rims. [Lot.]

Length of platter 23 1/2 inches

105. BRONZE DORÉ AND DECORATED ROSE PORCELAIN MANTEL CLOCK

Quadrangular clock surmounted by an urn with panels of rose pink porcelain, reserved with paintings of nymphs and amors and hanging musical trophies; elaborate *bronze doré* mounts. *Height 17 1/2 inches*

106. GILDED BRONZE GROUP *Pierre Eugene Hébert, French: 1828-1893*

Depicting a nude youth with a bow, a maiden at his feet with a bird's nest, who looks adoringly up at him. Base signed; cast by Lerolle. Has *vert antique* marble plinth. *Height 14 inches*

107. FIVE-COLOR PORCELAIN TEMPLE VASE AND COVER, MOUNTED AS LAMP

Wan Li

Baluster jar with hat cover, decorated in the Ming five colors with four diapered lanterns enlivened with bird figures, between straight pendants of lotus blossoms and precious things; the whole enclosed between collars of blossoms and foliage. Fitted for electricity, with shade. *Height 29 1/4 inches*

108. LOUIS XV CARVED AND LAQUÉ FAUTEUIL D'ENFANT

French, XVIII Century

Cartouche-shaped molded back with floral cresting, open curved arms with supports, flower-carved rails and cabriole legs. Cane back and seat with celadon quilted silk damask loose cushion. *Laqué gray.*

109. LOUIS XVI CARVED AND GILDED FAUTEUIL IN CRIMSON SATIN LAMPAS
Shield-shaped back crested with leafage and a bowknotted trophy of crossed arrows; canted and fluted freestanding columnar supports and open carved arms with armpads; round spirally fluted and tapering legs. Covered in crimson satin lampas with period medallion design. One arm repaired.

110. LOUIS XV CARVED AND GILDED CHEVAL SCREEN IN ANTIQUE AUBUSSON TAPESTRY

Cartouche-shaped frame bordered with gilded rococo work and foliations, on scrolled and leaf-carved arch supports. With panel of antique Aubusson tapestry woven with a cartouche depicting a female figure, holding two torches, in flight; the edges festooned with flowers and bordered in terra cotta.

Height 42½ inches; width 25½ inches

111. CARVED AND GILDED CONSOLE

Louis XVI Style

Demi-cartouche-shaped top of figured light marble, the frieze embellished with a rosette design and centred with a carved bowknot; on four leaf-scrolled and voluted supports, with an elaborate incurvate stretcher crested with crossed quivers.

Height 27 inches; length 46 inches

112. PAIR LOUIS XVI LAQUÉ AND PARCEL-GILDED FAUTEUILS IN BROCADED CHENILLE VELVET

Fan-shaped molded back with bowknotted coin cresting, open leaf-carved arms with armpads on fluted supports, round fluted and tapering legs; finished green and gold. Covered in henna ribbed velvet, brocaded with a Louis XV serpentine floral design enhanced with chenille.

113. LOUIS XV CARVED AND LAQUÉ BERGÈRE IN LAVENDER SILK DAMASK

Horseshoe back with carved floral cresting and small armpads, worn; flower-carved rails and cabriole legs; seat cushion and back in lavender and ecru silk floral damask.

114. KINGWOOD AND ACAJOU PARQUETRY TEA TABLE

Louis XV Style

Cartouche-shaped top with plate glass cover and two *bronze doré* carrying handles, on cabriole legs; the top inlaid with a parquetry design, and banded. Together with a needlepoint stool with cabriole-leg frame, finished bronze color. [Lot.]

Height 24 inches; length 35 inches



[NUMBER 115]

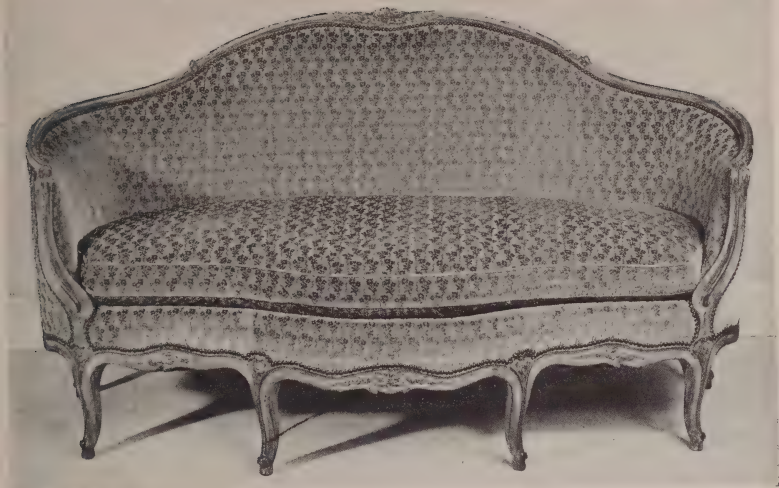
115. SET OF SIX LOUIS XIV CARVED WALNUT DINING CHAIRS IN SIXTEENTH CENTURY BRUSSELS TAPESTRY

Two arm and four side chairs. With seat and tall back covered in choice Brussels Renaissance tapestry, woven with vignettes of landscapes or pergolas with term supports, enclosing allegorical figures of maidens with lute, basket of flowers, cornucopia and sickle, etc; the reverse side of the chair backs is also fully covered; the seats are woven with urns of flowers and fruit, *putti* and Renaissance motives. Modern frames with acanthus-scrolled legs joined by cusped stretchers.

[See illustration of two]

116. SET OF SIX LOUIS XIV CARVED WALNUT DINING CHAIRS IN SIXTEENTH CENTURY BRUSSELS TAPESTRY

Six side chairs *en suite* with the preceding; two of the backs show similar figures with lute and jardiniere of flowers, the other four, groups of smaller figures in court dress of the period.



{NUMBER 117}

140- 117. LOUIS XV CARVED AND LAQUÉ CANAPÉ IN CELADON CISELÉ VELVET
Serpentine arched horseshoe back with carved floral cresting, serpentine molded
and carved rails on flower-carved legs; the whole frame finished gray. Covered
in celadon striped *ciselé* velvet patterned with sprigs of flowers.

Length 6 feet 1 inch

{See illustration}

118. LOUIS XV CARVED, LAQUÉ AND PARCEL-GILDED BERGÈRE IN CELADON
CISELÉ VELVET

118- Deep cartouche-shaped back with closed sides and armpads, cabriole legs;
painted dark green with gilding upon the rococo carved detail, and covered to
match the preceding.

119. LOUIS XVI CARVED AND LAQUÉ BERGÈRE IN CELADON CISELÉ VELVET
85- Deep frame carved with coin pattern and acanthus leafage, and with round
fluted and tapering legs; *laqué* green and gray, and covered to match the pre-
ceding.

120. INLAID ACAJOU CENTRE TABLE

Louis XVI Style

85- Oblong top banded and inlaid with a trellis pattern, the ends with two quartered draw leaves; inlaid square tapering legs with caned undershelf.

Height 29½ inches; width 26¾ inches

121. PAIR ACAJOU MARQUETRY GUÉRIDONS, MOUNTED IN BRONZE DORÉ

Louis XV Style

850- Serpentine square top of *fleur de pêche* marble, tall *bombé* body inlaid à quatre faces with flowers; lavish *bronze doré* mounts.

Height 45½ inches; width 13 inches

122. CARVED WALNUT FAUTEUIL, SIDE CHAIR AND BANQUETTE

Louis XV Style

130- With caned cartouche-shaped backs bordered with floral and ribbon carving and with carved floral cresting; caned seats on carved rails and cabriole legs. Have seat cushions.

123. ARCHAISTIC CHINESE BRONZE QUADRANGULAR VASE

35- Quadrangular pear-shaped vase ornamented with bands of *t'ao tieh* figures, roundels and lappets, with a series of ridged projections at the corners and two damascened animalistic scrolled handles.

Height 24½ inches

ENGLISH FURNITURE AND DECORATIONS

124. PAIR CHELSEA-DERBY PORCELAIN STATUETTES

Circa 1780

100- Venus, with flowered white and rose draperies and attendant Cupid; and the bearded Mars, with white flowered cloak lined in puce and yellow, one arm missing.

Heights 9½ and 9¾ inches

125. SILK PETIT POINT MEDALLION

30- Depicting the standing figure of the Savior in rose robes mocked by two soldiers, one of whom kneels before him thrusting a reed into his hand, the other affixing a crown of thorns on his brow. Framed.

Diameter 7½ inches

126. WROUGHT GILDED BRONZE AND CRIMSON VELVET CIGAR BOX

155- PORTFOLIO, AND MEMO PAD WITH WATCH

E. F. Caldwell & Co., Inc., New York

Rectangular box with hinged cover, metal-lined; portfolio; memo pad holder set with carnelians and surmounted by a watch. All covered with rose crimson velvet, variously *plaqué* with ormolu richly chiseled with Renaissance floral ornament, basket of fruit, figures of angels, etc. [Lot.]

Lengths 10 to 13½ inches

127. PAIR VICTORIAN GREEN AND GOLD GLASS LUSTRE VASES
WITH PORTRAIT MINIATURES

Urn vase with white and gold rolled floriform lip hung with long pointed prism lustres; in green glass etched with gilded vines, and painted with an oval portrait miniature of a young girl. *Height 10½ inches*

128. CAROLEAN RICHLI CARVED WALNUT AND NEEDLEPOINT STOOL

English, XVII Century

Oblong top covered in needlepoint, of the late Georgian period, worked allover with crimson vines on a tan ground centring a gray *petit point* cartouche with monogram and coronet of a marquis; on four acanthus-scrolled and voluted legs joined by a leaf-scrolled X-stretcher.

129. SHERATON CARVED MAHOGANY CHILD'S CHAIR *English, circa 1800*

Plain square back with three splats, open curved arms, square tapering legs; seat in jacquard brocade.

130. CUT CRYSTAL LUSTRE CHANDELIER

Waterford Style

Knopped and faceted shaft terminating in lattice-cut bowls, the lower supporting four S-scrolled arms for lights, hung with long tear lustres and festooned to the upper bowl with strings of faceted bead lustres. Fitted for electricity.

Diameter 16 inches

131. CARVED WALNUT AND BROWN LEATHER SWIVEL DESK CHAIR

Queen Anne Style

With horseshoe back and revolving circular seat covered in brown leather, worn; on stretchered cabriole legs.

132. CARVED AND INLAID WALNUT CARD TABLE

Queen Anne Style

Banded and elaborately shaped demi-cartouche-form top, hinged and resting upon a conforming banded frieze; on slender cabriole legs carved with scallop shell and leaf pendant. *Height 30 inches; length 36 inches*

133. CARVED AND GILDED WALL MIRROR

Georgian Style

Upright beveled mirror with outset corners and border of egg-and-dart molding, the sides with pendants of oak leafage and acorns, the frieze and valanced skirt molded in gesso with symmetrical leaf scrolls centring scallop shells; the leaf-scrolled pediment centring a Baroque cartouche.

Height 6 feet 5 inches; width 35 inches



[NUMBER 134]

133A. CARVED AND GILDED WALL MIRROR
146- Georgian Style
 Similar to the preceding.

134. WILLIAM AND MARY MARQUETRY
 TALL-CASE CLOCK

230- Thos. Goodon, Edinburgh, circa 1700
 Rectangular hood with brass pointed globe
 finials and plain slender colonnettes; dial with
 silvered hour-ring having maker's name and
 ormolu cherub-head and scroll spandrel orna-
 ments. The front of the case is partly inlaid and
 partly decorated to simulate elaborate arabesque
 marquetry on a light ground, the door centred
 with a glass bull's-eye. The case is restored.

Height 7 feet 11 inches; width 17 inches

From French & Co., Inc., New York

[See illustration]

550-

135. CAPEHART WALNUT RADIO WITH
 PHONOGRAPH

Radio-phonograph, de luxe cabinet model
 405E, serial no. 7042E, A.C.; with numerous
 elaborate radio controls; phonograph with
 record magazine and automatic record-changing
 mechanism. Height 43 inches; width 33 inches

70-

136. UPHOLSTERED SOFA IN EIGHTEENTH
 CENTURY CRIMSON SILK DAMASK

Shallow rectangular overstuffed sofa with seat
 cushion in crimson silk floral damask; on six
 short leaf-carved tapering legs.

Length 6 feet 1 inch

137. WALNUT GRAND PIANO

1,000-

Steinway & Sons, New York
 Serial no. 226516. Plain case with square taper-
 ing legs. Together with a piano stool. [Lot.]

Length 6 feet 6 inches



138. CARVED WALNUT AND GREEN SILK BROCATELLE SOFA AND EASY CHAIR

Carolean Style

300- Small two-back sofa with seat and two back cushions, and easy chair covered in green and tan silk brocatelle with Spanish late Gothic design; on S-scolled supports joined by scrolled stretchers. Sofa with henna printed linen loose covers. [See illustration of sofa] Length 52 inches

139. CARVED WALNUT AND GREEN SILK BROCATELLE SOFA *Carolean Style*

200- Similar to the preceding.

139A. CARVED WALNUT AND GREEN SILK BROCATELLE SOFA *Carolean Style*

125- Similar to the preceding.

140. PAIR JAMES II CARVED WALNUT TALL-BACK SIDE CHAIRS

70- IN ARMORIAL NEEDLE-POINT

Tall back with spirally twisted and blocked uprights surrounding an open arched panel bordered with carved leaf scrollings and enclosing a leaf-carved strapwork splat; seat in fine *petit point* worked with coat-of-arms and supporters of a marquess; on spirally turned and blocked legs with pierced and leaf-scolled frontal stretcher.

141. MAHOGANY LIBRARY TABLE

William and Mary Style

41- Oblong molded top, fluted frieze with three drawers, on four pairs of round and quadrangular fluted tapering legs with scrolled stretcher. Walnut finish.

Height 30 inches; length 6 feet

141A. WILLIAM AND MARY TURNED OAK CRICKET TABLE

25- Circular overhanging top, on triangular frieze with blocked and turned columnar legs.

Height 26 inches; diameter 38 inches

142. JAMES II CARVED WALNUT ARMORIAL STATE CHAIR

160- Tall caned back surmounted by an elaborately pierced and carved cresting with coat-of-arms between acanthus-leaf scrollings; open arms carved with acanthus leaves, cane seat on carved and blocked legs with pierced and carved frontal stretcher. Genoese wine red velvet seat cushion.

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246. TWO GOLD-EMBROIDERED WINE RED VELVET CUSHIONS

Italian and Spanish, Late XVI Century

25 One applied with a ruby satin ecclesiastical collar embroidered with a cardinal's escutcheon flanked by foliage scrolls; the other with strapwork foliations surrounding an escutcheon.

247. PAIR LOUIS XIV JARDINIÈRE VELVET CUSHIONS

Genoese, XVII Century

80 Woven in cherry red, salmon pink, emerald green and old gold with symmetrical scrolling foliage, blossoms, pomegranates and grapes.

248. SILK NEEDLEWORK PICTURE

Italian, XVIII Century

27 13 Worked in colored silks and gold on ecru satin with a small sunburst containing the Virgin and Child, with four roundels needlepainted with figures of the Four Evangelists and their emblems. Together with a Turkish silk and gold chainstitch embroidery panel on rose silk. Framed. [Lot.]

12 x 10½ inches and 16 inches square

249. SILK AND GOLD-EMBROIDERED AND NEEDLEPAINTED LINEN ALTAR CLOTH

Italian, XVI Century

55 Ecru linen, somewhat discolored and with small repairs, embroidered in colored silks and gold thread, the field with corner floral devices supporting an owl flanked by squirrels, the border with Renaissance floral ornament and pairs of tiny birds, and two needlepainted medallions of the Virgin and S. John. Mounted on powder blue velvet.

30¼ x 21¾ inches

250. BRUSSELS RENAISSANCE TAPESTRY CUSHION

XVI Century

80 Woven with a blue jardinière of fruit and flowers, supported in a crimson and gold ram's-head tripod hung with a fringed blue drapery, in an ivory ground; tasseled fringe.

251. FOUR SILK AND VELVET TABLE RUNNERS

45 Cypress green satin damask runner; one in appliqué tête de nègre velours; another in wine red silk and gold brocade with velvet end borders; one in silk embroidery; and a dragon panel of Chinese drap d'or plum velvet. As exhibited. [Lot.]

252. TWO LATE GOTHIC DRAP D'OR VELVET CUSHION COVERS

XV-XVI Century

One patterned in wine red velvet with pineapples and carnations, pieced; the other in green *ciselé* velvet with lotus palmette and scrolling foliage picked out in gold and silver *bouclé*.

253. GOTHIC DRAP D'OR MOSS GREEN BOUCLÉ VELVET TABLE COVER

Italian, Late XV Century

Patterned with cusped green velvet palmettes enclosing gold *pommes de pin*, the remainder of the field with a skeleton design of looped pomegranate branches joined by *bouclé* coronets; edged with gold galloon and fringe. 38 x 21 inches

254. BRUSSELS RENAISSANCE TAPESTRY CUSHION

XVI Century

Border fragment depicting two gardeners planting trees in a wooded park with a château in the distance, within a medallion of fruit and flowers, a lion-head above supporting drapery folds; multicolored silk fringe.

255. TWO GOTHIC DRAP D'OR WINE RED VELVET CUSHIONS

Italian, circa 1500

With sections of a single pattern, one woven with pineapple palmettes, the other with a large palmette within a circle of 'pears'.

256. GOTHIC SAPPHIRE BLUE CISELÉ VELVET HALF-CHASUBLE

Italian, XV-XVI Century

Velvet of beautiful tone, somewhat patinated, *ciselé* with slender curving scrolls forming palmettes. Pieced; small repairs.

257. LATE GOTHIC WINE RED CISELÉ VELVET TABLE RUNNER

Italian, Early XVI Century

Ciselé with slender Gothic cinquefoil palmettes; pieced, small repairs.

6 feet 2 inches x 11 inches

258. CRIMSON AND BUFF BROCATELLE PANEL Spanish XVI Century Style

Design of garlanded foliage palmettes, between pairs of curving leaves entwined with Renaissance strapwork.

6 feet 7 inches x 5 feet 2 inches

259. TWO APPLIQUÉ GOLD-EMBROIDERED AND NEEDLEPAINTED CRIMSON VELVET CUSHIONS *XVI Century*

35- Appliqué with Renaissance scrollings, one with two needlepainted roundels of female saints, considerably worn, the other with oval medallions of S. Lucia, and the Presentation in the Temple.

260. LATE GOTHIC DRAP D'OR EMERALD GREEN CISELÉ VELVET PANEL *Spanish, XVI Century*

140 Fawn satin ground with design in patinated green velvet of a spiraled cusped trellis enclosing symmetrical pomegranate and floral sprays, enhanced with gold threads. *48 inches x 19 inches*

261. OLIVE GREEN VELVET TABLE COVER *Spanish, XVIII Century*

35- Paneled with gold galloon and trimmed with gold fringe. *7 feet 8 inches x 21½ inches*

262. LOUIS XV IVORY SILK AND GOLD BROCADE PANEL *French, XVIII Century*

60 Brocaded with clusters of blossoms in colored silks, supported upon curving branches of foliage; bordered with gold galloon. *5 feet x 50½ inches*

263. LATE GOTHIC ROSE CRIMSON CISELÉ VELVET TABLE COVER *Italian, circa 1500*

150 Beautiful double-pile velvet, *ciselé* in an embossed effect with concentric rosette palmettes supported upon spiraled foliage; pierced. *58½ inches x 20½ inches*

264. SABLE MOTOR ROBE *5 feet 5 inches x 53 inches*

70 Handsomely matched light pelts; lined with brown cloth.

265. GOTHIC MOSS GREEN CISELÉ VELVET TABLE COVER *Italian, Late XV Century*

120 Cut with large Gothic cinquefoil palmettes enclosing floral devices and supporting pomegranates. Some repairs. *6 feet 2 inches x 22½ inches*

266. RÉGENCE BLUE AND WHITE SILK BROCADE COVER *French, Early XVIII Century*

50 Brocaded on a lozenge-diapered ground with bands of foliage sprays between serpentine ribbons; pieced. *5 feet 3 inches x 37 inches*



600 {NUMBER 267}

267. GOTHIC DRAP D'OR CISELÉ VELVET CHASUBLE WITH NEEDLEPAINTED ORPHREYS

Flemish or Westphalian, Late XV Century

Patinated old gold silk with remains of a former handsome design of *tête de nègre* velvet palmettes, enclosing gold *bouclé* pomegranate and floral devices. Applied with an orphrey cross beautifully needlepainted in pastel-colored silks and gold thread with figures of the Virgin and Child, and SS. Barbara, Margaret, Mary Magdalen and Ursula.

From French & Co., Inc., New York

{See illustration}



{NUMBER 268}

268. GOTHIC EMERALD GREEN CISELÉ VELVET AND NEEDLEPAINTED CHASUBLE

Rhenish, Early XVI Century

Ciselé with zigzag bands and leafy branches supporting carnations and pomegranates, in green velvet with touches of sapphire blue, voided in a tan satin ground; applied with orphreys finely needlepointed in colored silks and gold thread with scenes from the life of the Virgin, separated by panels of looped floral ornament.

{See illustration}

269. GOTHIC VIEUX ROSE CISELÉ VELVET TABLE RUNNER

Italian, XV Century

Reserved with cusped cinquefoil palmettes, scrolled and looped, and enclosing pomegranate and pineapple motives. Pieced; some restorations.

6 feet 5 inches x 22 inches

270. GOTHIC DRAP D'OR WINE RED BOUCLÉ VELVET TABLE RUNNER

Italian, circa 1500

Woven with medallions of infloriated pineapples upon broad curved ribbon bands supporting swaying pineapple and carnation motives, outlined in a cloth-of-gold ground. Paneled with gold galloon, with Genoese velvet end borders.

7 feet x 24 inches

271. GOTHIC DRAP D'OR WINE RED BOUCLÉ VELVET CUSHION COVER

Italian, circa 1500

Design of the preceding. Stained.

272. EMBROIDERED IVORY SILK ALTAR FRONTAL

Italian, circa 1700

Worked with silver foliage scrolls supporting stems of colorful peonies and carnations, surrounding a landscape cartouche depicting S. Francis of Assisi receiving the stigmata. Worn.

6 feet 6 inches x 40 inches

273. LOUIS XIV JARDINIÈRE VELVET RUNNER

Genoese, XVII Century

Woven in claret, salmon pink, old gold and green, with large floral *panaches*, symmetrical curving sprays of blossoms, and pairs of curling leaves, on an ivory silk ground. Some repairs.

6 feet 1 inch x 15½ inches

274. GOLD AND SILK NEEDLEPAINTED REFECTORY TABLE RUNNER

Italian, XVI Century

Long strip, handsomely needlepainted in brightly colored silks and gold threads with depictions of Nicodemus before Christ, SS. Joachim and Anne, Adoration of the Child, S. Anne and the Virgin Mary, and the Presentation in the Temple; interspersed with two armorial panels. Mounted on wine red velvet and edged with gold galloon.

10 feet 11 inches x 13 inches



[NUMBER 275]

275. GOTHIC DRAP D'OR CRIMSON CISELÉ VELVET AND
GOLD-NEEDLEPAINTED CHASUBLE

Italian, Late XV Century

150 Gold ground patterned in beautiful *ciselé* crimson velvet with a late Gothic design of curved double ribbon bands entwined with stems of large pineapple motives garlanded with flowers, together with pairs of curving stems of carnations; centred with an orphrey needlepainted in gold and colored silks with four large and two small niches containing figures of male and female saints.

[See illustration]



[NUMBER 276]

276. SCUTARI VELVET MOSQUE HANGING

XVII Century

Soft olive green mihrab with design in cherry red of a mosque lamp pendent from the serpentine cusped prayer arch, between spandrels woven with curving lotus branches; greenish gray border woven with repeated twin foliage scrolls. Some repairs and restorations.

5 feet 8 inches x 2 feet 8 inches

[See illustration]

277. MAGNIFICENT GOTHIC DRAP D'OR BOUCLÉ CUT CRIMSON VELVET AND
NEEDLEPAINTED COPE *Burgundian, Late XV Century*

Patterned with serpentine bands of Italian Gothic double-pile wine crimson velvet with design reserved in the cloth-of-gold ground, centring rosetted spiraled ribbons, and supporting pomegranates within scalloped and cusped palmettes bordered with carnations, together with interlaced leafy branches bearing pomegranates and pineapples, enhanced with gold *bouclé*. The orphreys and hood are beautifully needlepainted in silk and gold threads with arched niches supported upon spiraled columns, enclosing figures of the Madonna and Child, the Savior, and SS. Barbara, Luke, Peter and Andrew; the hood with a magnificent needlepainting of the Death of the Virgin, who is surrounded by the Twelve Apostles, a tiny group above representing the Assumption. The cope is finished with gold fringe. 10 feet x 58 inches

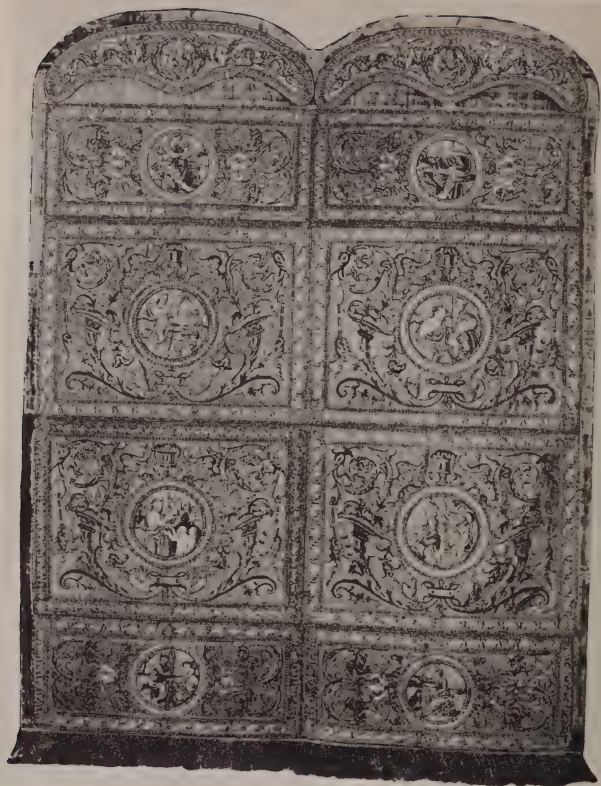
Note: A famous example of High Gothic needlework, and one of the most important ecclesiastical vestments in America. The cope is notable for its superb preservation.

From the Royal Chapel of St. Nicholas, Gatinais, near Fontainebleau
From Duveen Brothers, Inc., New York

[See illustration]



Gothic Drap d'Or Crimson Velvet and Needlepointed Cope



[NUMBER 278]

278. SILK AND GOLD-NEEDLEPAINTED HANGING *Italian, XVI Century*

Composed of four large and four small conjoined apparels, the former needlepainted in gold enhanced with crimson, lapis blue and green, with pairs of Renaissance cornucopias of fruit and flowers, enclosing roundels with scenes from the life of the Savior; the two pairs of small panels above and below, with figures of the Four Evangelists, flanked by caryatids and chimeric monsters. Arched upper section applied with two ecclesiastical collars needlepainted with figures of S. Peter and another. Mounted on patinated Genoese crimson velvet.

5 feet x 46 inches

[See illustration]

279. 'JEWELLED' BEADWORK EMBROIDERY ANTEPENDIUM

Florentine, XVII Century

Worked with foliage volutes and two baskets of fruit, flanking a cartouche with figure of the Paschal Lamb upon a missal; in golden yellow, peacock and lapis blue, rose and white bugle beads upon a white ground and enhanced with colored stones.

7 feet 10 inches x 33 inches

280. APPLIQUÉ SILVER-EMBROIDERED CRIMSON VELVET BANNER

WITH OIL PAINTING

Spanish, XVII Century

Swallowtail banner in patinated wine red velvet, appliqué in silver bullion with border of scrolls and foliage, two cartouches enclosing censers, and scrolls framing a cartouche-shaped painting of the Madonna and Child with rosary surrounded by cherubs, after Murillo.

5 feet x 40 inches

281. SILK AND GOLD-NEEDLEPAINTED TABLE RUNNER *Spanish, XVI Century*

Panel superbly needlepainted in gold and colors with arched niches supported on spiraled columns, enclosing figures of the Virgin and Child, and SS. John, Paul, Peter and Andrew, surmounted by escutcheons with angel supporters. Mounted on *rose cendré* velvet of later date.

7 feet 10 inches x 14 inches

282. PAIR GENOESE CRIMSON VELVET WINDOW HANGINGS

Italian, XVI Century

Velvet of beautiful tone, in fine state of preservation save for a few minor repairs; four widths. Lined, edged with gold galloon, and bordered with gold fringe.

10 feet 9 inches x 6 feet 2 inches

283. TWO PAIRS LOUIS XIII RUBY SATIN DAMASK WINDOW HANGINGS

WITH VALANCES

Italian, Early XVII Century

Damassé with a wide cusped floral trellis separated by small coronets, and enclosing symmetrical *panaches*; pieced; one pair widened by additions of damask of differing pattern. Trimmed with self-color braid 'frogs', the bottom with fringed galloon. Interlined.

8 feet 4 inches x 5 feet 2 inches and 5 feet 5 inches

284. TWO PAIRS GENOESE CRIMSON VELVET WINDOW HANGINGS

WITH VALANCES

Italian, Early XVII Century

Beautiful rose crimson velvet bearing the impress of a former appliqué design of looped and scrolled cartouches; worn and repaired; interlined, and bordered with gold galloon. Valances much worn, appliqué in gold galloon with heart-shaped scrollings, and trimmed with gold fringe. [Lot.]

11 feet 7 inches x 44 inches

285. PAIR GENOESE CRIMSON VELVET WINDOW HANGINGS WITH VALANCE
Italian, Early XVII Century

100 Type of the preceding, with impress of former interlaced scroll appliqué; also worn and repaired; interlined and bordered with gold galloon. Valance similar to the preceding.
10 feet 6 inches x 48 inches

286. PAIR LOUIS XIII RUBY SATIN DAMASK WINDOW HANGINGS
WITH VALANCE

80 *Italian, Early XVII Century*
With allover symmetrical design of small floral sprays; pieced. Trimmed with self-color braid 'frogs', the bottom with fringed galloon. Interlined.
9 feet 8 inches x 57 inches

287. TWO PAIRS BISCUIT-COLORED FAILLE SILK AND GOLD BROCADE
WINDOW HANGINGS

160 Choice silk brocaded with a vine border of golden oak leaves, and at one side a continuous garland of shaded pink roses with delicate green leafage and ferns, in the style of Philippe de la Salle. Interlined and trimmed with a multicolored braid fringe. Minor wear at edges, otherwise in excellent condition.
9 feet 9 inches x 53 inches

160 288. TWO PAIRS BISCUIT-COLORED FAILLE SILK AND GOLD BROCADE
WINDOW HANGINGS

Similar to the preceding, also slightly worn at edges.

289. LENGTH OF GENOESE CRIMSON VELVET *Italian, XVI Century*
Velvet of fine quality, showing only slight wear, and a few imperfections. Seven pieces. [Lot.]
300 Total length 17 yards 9 inches x 24 inches

290. LENGTH OF DRAP D'OR ROSE CRIMSON CUT VELVET

300 *Broussa XVI Century Style*
With bold late Gothic design of large cusped golden palmettes supporting chartreuse and white rosettes with pineapple devices, joined at the intersections by coronets. New condition.
18 yards x 25 inches

From L. Alavoine & Co., Inc., New York

291. LENGTH OF DRAP D'OR ROSE CRIMSON CUT VELVET

120 *Broussa XVI Century Style*
Design of the preceding.
9 yards x 25 inches

From L. Alavoine & Co., Inc., New York

292. LOT OF ANTIQUE GOLD, SILVER AND OTHER GALLOONS

Assorted patterns; as exhibited. [Lot.]

293. LOT OF GARNET SILK TASSELED FRINGE AND ASSORTED TASSELS

Fine silk fringe; together with fourteen tassels in maroon, old gold and multi-colored silk, including one of gold threads. As exhibited. [Lot.]

294. LOT OF ANTIQUE GOLD AND SILK FRINGES

As exhibited; together with a length of silver galloon and fringe, the galloon tarnished. [Lot.]

LIMOGES ENAMELS

295. LIMOGES GRISAILLE ENAMEL MEDALLION

French, XVI Century

Small shallow round dish depicting the month of October, with figures of bearded men, nymphs and *putti* in flowing draperies before a black background, meeting in amity; the spandrel ornaments with four signs of the Zodiac, also *en grisaille*, and with black and gold enamel border of foliated strapwork. Repaired. Mounted in *bronze doré* and crimson velvet frame. $9\frac{1}{4}$ inches square

From Duveen Brothers, Inc., New York

296. PAIR LIMOGES ENAMEL PLAQUES, AFTER DÜRER

Leonard Limousin, French: 1505-c. 1577

One depicting Christ taken prisoner, with the Savior surrounded by soldiery ready to seize him, and in the foreground S. Peter, in blue robes and green cloak, attempting to cut off the ear of Malchus with a falchion; in the distance is a tiny vignette of the kneeling Savior on the Mount of Olives with the sleeping apostles, and at the left the blazing emblem of the Holy Ghost. The second plaque portrays the Flagellation, with the bleeding figure of Christ bound to a pillar, and surrounded by six figures of men, three wielding a scourge and flails. Banderole above inscribed LE FOITEMEN DE I H S; signed on the pillar with the initials L L. Some repairs. Mounted in *bronze doré* and crimson velvet frames. $6\frac{3}{4} \times 5\frac{1}{2}$ inches

Note: These two plaques were painted about 1523-25 from designs taken, in the main, from the Dürer series of thirty-seven woodcuts known as the *Little Passion*, which were executed about 1509-11. Some of the designs follow the originals faithfully; others are freely treated, and show only the influence of the original composition. The woodcuts referred to may be found in Bartsch, *Le Peintre Graveur*, 1866, W. C. Prime, *The Little Passion of Albert Dürer*, Scherer, *Dürer*, 1904. The subject *Christ Taken Prisoner* is Bartsch, 27, Prime, XII, and Scherer, p. 235; the *Flagellation* is Bartsch, 33, Prime, XVIII, and Scherer, p. 238, the arrangement here bearing little resemblance to the original. Two similar plaques of these subjects by Leonard Limousin were in the Thomas Fortune Ryan collection (1932).

[See illustration facing page 58]

297. PAIR LIMOGES ENAMEL PLAQUES, AFTER DÜRER

Leonard Limousin, French: 1505-c. 1577

600 One depicting the Deposition of Christ, the dead body of the Savior, wrapped in a white cerecloth, being lowered into the tomb by the bearded Joseph of Arimathaea and two other figures, with S. John and the mourning Marys in the background; in the background, the mouth of the rocky tomb. The second portrays the Resurrection, with the Savior in aubergine and gold robes, and holding a pennant, rising from the tomb amid the sleeping Roman soldiers, under the night sky. Mounted in *bronze doré* and crimson velvet frames.

$6\frac{1}{4} \times 5$ inches

See note to the preceding. These plaques belong to the same series but differ somewhat in proportions.

[See illustration]

298. LIMOGES ENAMEL PORTRAIT PLAQUE

French, XVI Century

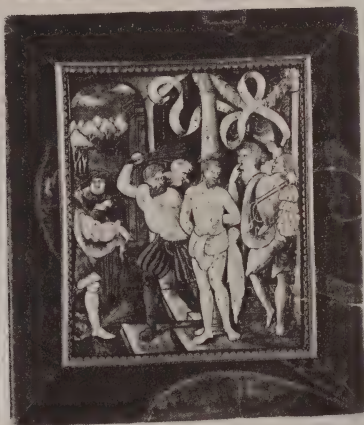
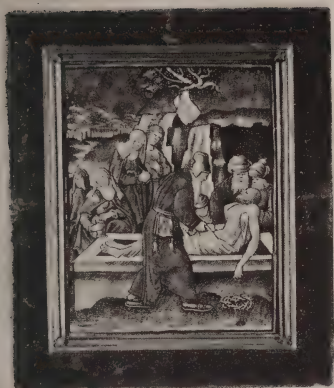
325 Depicting Alexander of Macedon (Alexander the Great), wearing turban and white woolen cloak, brandishing a war hammer and astride a gray horse, with white and gold trappings finished with green fringe; original spandrel pieces depicting tiny grotesque figures of Hercules, and other mythologies. The roundel is captioned ALEXANDER MACEDO, and is signed with initials B P. Mounted in *bronze doré* and crimson velvet frame.

$10\frac{1}{4}$ inches square

325 299. LIMOGES GRISAILLE ENAMEL PORTRAIT PLAQUE *French, XVI Century*
Portrait head of the Roman Emperor Galba, with curled hair and beard, to half-left; black background, captioned in gold. In gilded frame, with grisaille enamel spandrels embellished with trophies and gilded foliage.

Diameter $9\frac{3}{4}$ inches

From Duveen Brothers, Inc., New York



[NUMBER 296]

AT TOP: NUMBER 297



[NUMBER 300]

300. LIMOGES ENAMEL OVAL DISH

Shallow oval, depicting the standing figure of Venus, with bare breasts and wearing a turquoise blue cloak and aubergine skirt, a white scarf trailing from her hair; holding a golden apple and an arrow; the naked figure of Cupid clutches at her skirts and over her head is suspended a golden ribbon festoon. Dark blue background studded with gold stars and captioned VENVS; green and gold strapwork border. Minor repairs. Mounted in *bronze doré* and crimson velvet frame.

Companion to the following

Collection of Baron Gustave de Rothschild, Paris

[See illustration]



[NUMBER 301]

301. LIMOGES ENAMEL OVAL DISH

Type of the preceding, depicting the nude figure of Jupiter with aubergine draperies, holding a staff, his eagle crouching between his legs; Captioned IVPITER. Minor repairs. Mounted in *bronze doré* and crimson velvet frame.

Companion to the preceding

Collection of Baron Gustave de Rothschild, Paris

[See illustration]



{NUMBER 302}



{NUMBER 303}

1000-

302. LIMOGES ENAMEL PLAQUE

French, XVI Century

Depicting the Virgin, in blue, green and brown robes, enthroned before a brown and gold cloth-of-honor, and holding upon her right knee the Child, robed in green, who carries a dove; before blue backgrounds appear at the left S. John the Baptist, in ragged brown garments with a lamb, and at right S. Rosalie in green cloak and golden skirt, holding a lily and a missal. Repaired. Mounted in *bronze doré* and crimson velvet frame.

11 x 9½ inches

Collection of J. Pierpont Morgan, New York

Exhibited at the Glasgow Art Gallery

Exhibited at the Metropolitan Museum of Art, New York

From Duveen Brothers, Inc., New York

{See illustration}

303. LIMOGES ENAMEL PLAQUE

Master of the Orléans Triptych, French: XVI Century

Depicting Christ on the Mount of Olives, the Savior in blue and gold cloak kneeling in prayer upon a rock, while above appears an angel holding a chalice, in a profusion of lavender clouds; around Him are three sleeping Apostles. In the distance is seen Judas carrying the sack of silver and leading the Roman soldiers into the Garden, under a starry sky. Repaired. Mounted in *bronze doré* and crimson velvet frame.

11½ x 9¼ inches

From Duveen Brothers, Inc., New York

[See illustration on the preceding page]

304. LIMOGES ENAMEL PLAQUE

Suzanne de Court, French: Late XVI Century

Depicting the Presentation in the Temple, with the Virgin kneeling before an altar covered in a white cloth, on which the nude Child rests in a swaddling cloth, held by a youth; the High Priest leans towards the Child, and behind him, before a green drapery, appear three other personages. At the left, behind the kneeling Virgin, stands the bearded figure of S. Joseph; and in the distance, through Renaissance arches, are visible tiny figures on a balcony. The personages are clothed in robes of wine red, deep blue, green and turquoise, enriched with gold. Signed at lower right SVSANNE COVRT FE. Minor repairs. Mounted in *bronze doré* and crimson velvet frame.

10 x 7¾ inches

[See illustration]

305. PAIR LIMOGES ENAMEL VOTIVE PLAQUES

Jean Limousin, French: 1528-1610

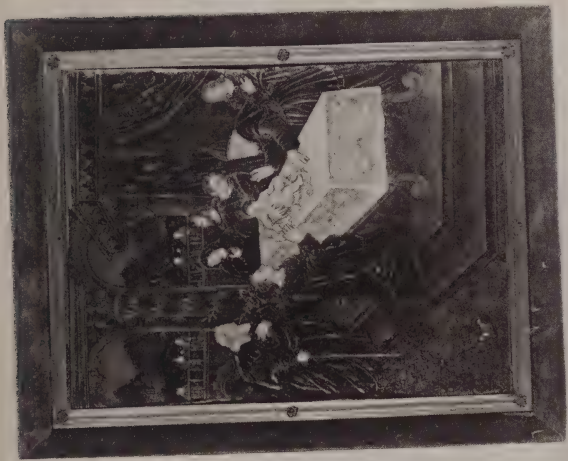
Half-length figures of the Mater Dolorosa and Ecce Homo,—the Virgin in purple robes with white wimple and blue hooded cloak, the Savior in a mauve garment, with reed and crown of thorns, all enriched with gold; with golden aureole and stars before a black background. Captioned and signed with the initials I L. Some careful minor repairs. Mounted in *bronze doré* and crimson velvet frames.

3⅞ x 2¾ inches

Collection D. Schevitch, Paris, 1906

From Duveen Brothers, Inc., New York

[See illustration]



[304]



[305]



[305]



[NUMBER 306]

306. LIMOGES ENAMEL OVAL PLAQUE

Leonard Limousin, French: 1505-c. 1577

1700 Depicting the Descent from the Cross, with the nude figure of the Savior deposited upon the slab by Joseph of Arimathaea, S. John, and the weeping Marys, with other figures; behind appears the Cross, against which are set two ladders in a pyramid, and in the background is a rocky landscape with two figures descending a flight of steps. Signed on the stones in foreground. LEONARD LIMOUSIN, and dated 1557. Mounted in *bronze doré* and crimson velvet frame.

13½ x 10 inches

From Duveen Brothers, Inc., New York

[See illustration]

PAINTINGS

TYROLESE SCHOOL

307. *THE HOLY FAMILY: PAIR GOUACHE PAINTINGS ON VELLUM*. Depicting the Nativity with the Madonna and S. Joseph in a landscape, adoring the Christ Child, two angels carrying flowers at His side; and the Madonna with an open gospel seated beside the sleeping Child, S. Joseph in the background. Both enclosed by garlands of flowers, the former with figures of angels playing music. $6\frac{3}{4} \times 8\frac{1}{4}$ inches

PIERRE DUMONSTIER (ATTRIBUTED TO)

FRENCH: 1565-1656

308. *PORTRAIT OF A NOBLEMAN*. Bust-length figure of a bearded nobleman, in black doublet trimmed with brown fur, and with white lawn collar, his eyes directed towards the spectator. Polychromed frame mounted with green velvet. *Cradled panel: $7\frac{1}{2} \times 5\frac{1}{2}$ inches*

Note: The attribution based on an MS certificate by M. Louis Réau, dated Paris, August 1st, 1928, which will be given to the purchaser.

LOUIS LEOPOLD BOILLY

FRENCH: 1761-1845

309. *PORTRAIT OF A GENTLEMAN*. Bust-portrait of a gentleman, slightly to the left, in gray coat with black velvet collar, white waistcoat and high white collar with bow-stock. Brown background. $13\frac{1}{4} \times 9\frac{1}{2}$ inches

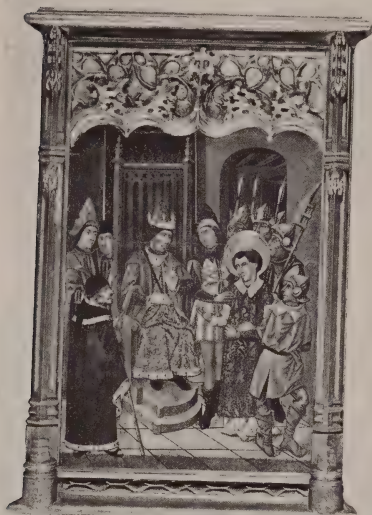
Collection Rouzé-Huet

Collection of Don Eugenio L. De Bayo, New York, 1928

HARMENSZ REMBRANDT VAN RIJN (FOLLOWER OF)

PROBABLY XVIII CENTURY

310. *PORTRAIT OF A BEARDED MAN*. Bust-length portrait to half-right, in wine-red coat with narrow fur collar, and white stock, wearing a turban hat with red egret, the face lighted by a strong light from upper left. Brown background. $11\frac{3}{4} \times 10\frac{1}{2}$ inches



[NUMBER 311A]



[NUMBER 311B]

THE ALMUDEVAR MASTER

ARAGONESE: fl. 1498

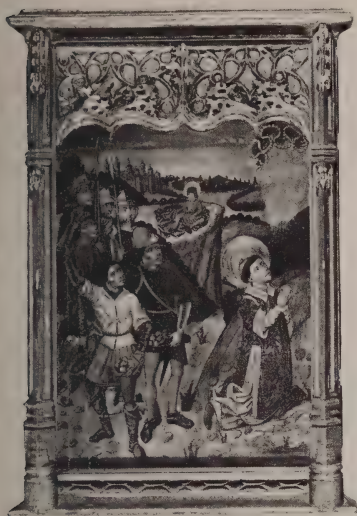
311. EPISODES FROM THE LIFE OF S. STEPHEN: SET OF FOUR ALTAR PANELS.

1600- A. The martyr saint, in deacon's dress with brown brocade dalmatic and white robe, brought before the High Priest, surrounded by the false witnesses and his accusers, soldiery in the right background.

B. Stephen dragged forth to martyrdom with the executioners in scarlet, crimson and peacock blue dress, Saul the resolute persecutor walking by his side.

C. Depicting the unresisting saint kneeling in a landscape in the act of prayer before a vision from the skies, soldiers and members of the infuriated mob stoning him from the left; in the background, a youthful saint in scarlet doublet seated on a rocky plateau, the buildings of Jerusalem in the distance.

[Continued]



{NUMBER 311C}



{NUMBER 311D}

Number 311—Concluded

D. The entombment by the disciples, the saint's body supported on a white cloth, being laid in the tomb in his deacon's dress. The gates of Jerusalem seen in the background.

All with crocketed friezes, carved in relief. *Cradled panels: 33 x 20½ inches*

Note: The above paintings have been identified by Prof. Chandler R. Post as the panels by the Almudevar Master which originally formed a part of a conglomerate retable by several authors in the church of Aniés, a town north of Huesca. An interesting account of the artist is published by Prof. Post in his *History of Spanish Painting*, 1941, vol. VIII, Part II, pp. 443 ff. The original retable, showing two of these panels, appears in an illustration in Ricardo del Arcos, *Catalogo Monumental de la Provincia de Huesca*, (1942), fig. 215.

{See illustration}

GIOTTO DI BONDONE (SCHOOL OF) FLORENTINE: 1266-1336
 312. S. JOHN THE EVANGELIST. Half-length figure of the saint in peacock-blue robe with gold border and rose mantle thrown over his right shoulder, holding a gospel in both hands. Gold background with *bulino* border and halo. Frame mounted with Genoese sixteenth century velvet.

Arched panel: $25\frac{3}{4} \times 17\frac{1}{2}$ inches

Note: Mr Oswald Sirén writes of the above and following two companion paintings (Burlington Magazine, *vide infra*) that he believes them to have been painted about 1320 by one of Giotto's earliest and most gifted pupils, the same hand that painted the Nicholas frescos in the Capella del Sacramento at Assisi, and the Magdalen frescos in the adjoining chapel, the *Madonna and Four Saints*, in the Opera di Sta. Croce, Florence, and two half-length Madonnas in the Ashmolean Museum, Oxford, and in the Vestenfeldske Museum, Bergen. Most of these paintings have at one time been considered to be by Giotto, the Sta. Croce altarpiece being considered so by leading authorities at the time of writing. There were originally four panels, including S. Francis of Assisi. The figure of S. Mary Magdalene appears to be a slightly modified version of the standing Virgin in Giotto's *Last Judgment* in the Arena Chapel.

The *Catalogue of New Accessions* of the Goudstikker Galleries, (*vide infra*) states that Professor Wilhelm Suida considers the S. John the Baptist to be a work by Giotto himself, the other two panels to be by the school of Giotto; that Dr Van Marle and Professor Toesca are of the opinion that the three paintings are from the school of Giotto; and that Professor Lionello Venturi believes all the three panels to be superior works by Maso di Banco.

Collection of M. C. W. Mori, Paris, 1923

From J. Goudstikker, Amsterdam, 1930

Described and illustrated by Oswald Sirén, *Some Paintings by a Follower of Giotto*, Burlington Magazine, December 1923, vol. 43, pp. 260 and 269, plates III & IV, figs. E, F & G (as by Stefano Fiorentino (?))

Recorded in Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1925, vol. V, p. 468 (as by Pacino di Buonaguida)

Recorded in Richard Offner, *Studies in Florentine Painting*, 1927, p. 21, note 21

Described and illustrated in *Catalogue des Nouvelles Acquisitions de la Collection Goudstikker*, 1930, no. 19

[See illustration]



{NUMBER 313}

{NUMBER 312}

GIOTTO DI BONDONE (SCHOOL OF) FLORENTINE: 1266-1336
 313. *S. JOHN THE BAPTIST*. Half-length figure of the bearded saint, in hair shirt and rose mantle with gold border, his right hand pointing to the right, and holding in his left hand an inscribed banderole. Gold background with *bulino* border and halo. Frame mounted with Genoese sixteenth century velvet. *Arched panel: 25 $\frac{3}{4}$ x 18 inches*

See note, collections, and bibliography to the preceding.

{See illustration}

GIOTTO DI BONDONE (SCHOOL OF) FLORENTINE: 1266-1336
 314. *S. MARY MAGDALENE*. Half-length figure of the saint, wearing a rose gown and deep blue mantle, her head covered with a transparent wimple, the right hand visible. Gold background with *bulino* border and halo. Frame mounted with Genoese sixteenth century velvet. *Arched panel: 26 x 17 $\frac{1}{2}$ inches*

See note, collections, and bibliography to the preceding.

SEBASTIANO DI BARTOLO MAINARDI

FLORENTINE: 1460-1513/15

315. *MADONNA AND CHILD WITH S. JOHN AND THREE ANGELS*. Three-quarter-length figure of the Madonna, seated to half-right, holding the nude Child on a white cushion, the left hand extended to caress the little S. John appearing at half-length, kneeling beside her, adoring the Christ Child, and holding a jeweled reed cross. The Virgin wears a red gown and blue-green mantle with lining patterned in gold, fastened across the breast with a jewel, her hair covered with a transparent white wimple. Three angels stand at the right in rose, saffron and crimson gowns. Arched apertures in the background disclose landscapes with buildings and mountains, and boats on a sea.

Tondo, cradled panel: diameter 32 inches

Note: Accompanied by a printed brochure bound in gold-tooled red morocco, in which are quoted five authentications by Dr Tancred Borenius, Dr Georg Gronau, Baron Detlev von Hadeln, Mr Raymond Henniker-Heaton, and Mr William Suhr, together with the following extract from the Burlington Magazine (*vide infra*): "This is a *tondo* of unusual perfection of preservation by Sebastiano di Bartolo Mainardi, the famous fifteenth-century painter who was related both in blood and in artistry to Domenico Ghirlandaio. Those who have taken the journey to San Gimignano, the artist's birthplace, will not be likely ever to forget the remarkable effectiveness of the picture in some ways closely related to this, and depicting "The Virgin in Glory Adored by Six Saints," which is in the Collegiate. But the work we reproduce has a note of even greater tenderness of sentiment and a feeling as of quietism and of harmony quite its own. It is unnecessary to draw attention either to the physical beauty of the faces or the figures, such as Mainardi always delighted to record." The original framed certificates by Dr Tancred Borenius, dated London, Dec. 1927; by Dr Georg Gronau, dated San Domenico di Fiesole, Dec. 25th, 1927; by Mr Raymond Henniker-Heaton, dated London, Dec. 10th, 1927; and by Mr William Suhr, dated Detroit, May 4, 1928 will be given to the purchaser.

Dr Wilhelm R. Valentiner, since publication of the brochure, has written about the painting (in a letter to Mr Schinasi, dated April 4, 1929, which also will be given to the purchaser) stating: "It [the charming *tondo* representing the Madonna and Angels, with the Christ Child and St. John] is to my mind a characteristic work by Sebastiano Mainardi, the brother-in-law of Domenico Ghirlandajo, with whom he worked. It is a charming composition which it seems received so much popular favor that the artist had to repeat it several times, always with slight changes, especially in the position of the angels. Your painting gives an excellent idea of the art of this interesting master, at the period of about 1480.

[Continued



[NUMBER 315]

Number 315—Concluded]

"It might be of interest to you to compare the work with the painting in the Altman Collection in the Metropolitan Museum, which I think is slightly earlier. Also, here in Detroit we have a Madonna by this artist in the collection of Mr Julius Haass.

"Your painting is in a very good state of preservation."

The above is similar in composition to the *tondo* by Mainardi in the Louvre, Paris. Other versions, with some variations, exist, among them the examples in the Museum of Naples, the Lichtenstein Gallery, Vienna, (with only two angels), and the Kress Collection, New York, now in the National Gallery of Fine Arts, Washington, D. C. (with only one angel). Van Marle refers to the above and to the Naples picture as *atelier* paintings. Mr Seymour de Ricci, writing on the Louvre painting (*Peintures du Louvre*, 1913, p. 83), states that Compagna first believed it to be by Domenico Ghirlandajo. It was given again to Mainardi by Reiset after comparison with the *tondo* at San Gimignano. Bernhard Berenson, in his *Drawings of the Florentine Painters*, 1938 (vol. I, p. 136; vol. II, p. 160, no. 1392; and vol. III, fig. 326) publishes a silverpoint drawing, from the Uffizi Gallery, of two of the angel heads for this picture.

Collection of Max Rothschild, London, 1927

From the John Levy Galleries, New York, 1929

Described and illustrated in the Burlington Magazine, December 1927, vol. 51, supplement, pl. 1

Described in Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1931, vol. XIII, p. 201

Described in Raimond Van Marle, *La Collezione del Haus Wedells di Amburgo*, Dedalo, April 1933, vol. 13, p. 251

[See illustration on the preceding page]

NUMBER 316

Madonna and Child (Madonna della Stella)

By Fra Filippo Lippi

316. *MADONNA AND CHILD (MADONNA DELLA STELLA)*. The Virgin, with head half turned and inclined to the right, is seen at half-length, standing before a gold brocade drapery, with a *bulino* halo behind her head. She wears a dark green hooded mantle with gold border, and crimson pleated gown; on the right shoulder of the mantle is an embroidered star. The Child is wrapped in a mauve drapery, and grasps with His left hand the folds of the Virgin's white wimple. He appears almost in profile, supported by the Madonna with both arms, and looks towards the observer, touching His chin with His right hand.

Tempera on panel: 32³/₄ x 24³/₄ inches

Note: The above painting was one of the *Two Masterpieces of Renaissance Painting* from the collection of Carl W. Hamilton sold at public auction in 1929, and is accompanied by the catalogue and the de luxe catalogue, both bound in red morocco.

Also accompanying the painting is a MS letter from Mr Bernhard Berenson, dated Settignano, July 26, 1929, which reads as follows: "You ask me to write down with my own hand the few lines I penned years ago about the Carl Hamilton Fra Filippo Lippi that now belongs to you. I do so with pleasure:

"It is a painting of exquisite, tender feeling, fine composition, and very beautiful colour. Indeed, I can recall no other picture by this most human of Florentine painters which is so glowing and so radiant.

"I am at present writing about Giovanni Bellini, and I am very much struck by the resemblance, not only in the feeling but in the pattern as well, between this Madonna of Fra Filippo's and some of the great Venetian's early Madonnas. There is good reason for it, because both drew their inspiration directly from Donatello; and, besides, Fra Filippo left works at Padua which the young Bellini may well have known.

"One wishes that like Bellini, Fra Filippo had painted more such tender, thoughtful Madonnas, and of such delightful colour. Unhappily, they are rare, scarcely half a dozen are at all the equal of this."

"Thus I wrote ten or more years ago. I am happy to tell you that I should probably care more than ever for the original if the reproduction takes such hold of me.

"I congratulate you on having begun with such a masterpiece."

Dr Richard Offner, in his introduction to the Hamilton catalogue, writes of the painting: "... There was a tendency in Florence running parallel to its classic purity which, founded on tragic feeling and pathos, was a rebellion against its intellectualism. Emotion and sensibility to emotion, were its determinants; and to this tendency belongs Mr Hamilton's tenderly poetic Madonna. Here the psychological moment predominates, and we see the Virgin lost in passionate abstraction... The Christ's face, because it is pitched on the same diagonal, invites a contrast with hers; and while she is deeply absorbed He glances outward, suddenly interrupted in His action... The two figures are locked inextricably in a mass that rises, according to good Florentine tradition, like architecture into the space... The group detaches itself from the richly figured gold brocade of the background... Mr Hamilton's Madonna might stand for the tendency in Florentine painting to humanize sacred legend, or rather to represent divine motherhood as a human fate, which produced a type that reached its highest popularity with Fra Filippo Lippi..."

[Continued



Madonna and Child (Madonna della Stella)

By Fra Filippo Lippi

Number 316—Continued]

Prof. Lionello Venturi writes (*vide infra*): "This is not an early work, in spite of the gold brocade used in preference to perspective space. We must, in fact, admit, with Berenson, that after the realising period of Masacciesque plasticity, Filippo had a period of equilibrium between the influences of Masaccio and Angelico. But in opposition to Berenson, I maintain that this period was rather a return to early education through a natural weakening of the plastic enthusiasm initiated in 1437. And, indeed, while in the Madonna of the Rosenfeld collection, . . . the inspiration of Angelico is accompanied on the one side by a fresh and juvenile grace, but, on the other, by some awkwardness, here, on the contrary, the splendour of mediaeval colour accords with the monumentality of the group and the freedom of the pose."

The picture came directly from the Monastery of the Carmine Brethren in Florence. It is generally accepted that Lucrezia Buti, the young nun of the Convent of Santa Margherita, served as the model for this Madonna. Comparison with the *tondo* in the Pitti Palace, representing the *Madonna with Saints*, in which Lucrezia Buti is known to appear, shows the same oval face, slender neck, expressive eyes and wistful glance. See Esther Singleton, *Old World Masters in New World Collections*, (*vide infra*).

Appreciations by Mr Walter Pach and Mr Malcolm Vaughan are also included in the printed catalogue.

Collection of the Monastery of the Carmine Brethren, Florence

From Duveen Bros., New York

Collection of Carl W. Hamilton, New York, 1929

Loan Exhibition of Important Early Italian Paintings, Duveen Galleries, New York, 1924, no. 14

Loan Exhibition of Paintings, Montclair Art Museum, Montclair, N. J., 1925-6, no. 92

Exhibition of Old Masters, Albright Art Gallery, Buffalo, 1926-7

Loan Exhibition of Paintings from the Collection of Carl W. Hamilton, California Palace of the Legion of Honor, San Francisco, 1927-8, no. 74 and plate 74

Exhibition of Masterpieces of Art, New York World's Fair, 1939, no. 219

Described and illustrated in W. R. Valentiner, *Catalogue of Early Italian Paintings*, (Duveen Galleries), 1924, no. 7

Described in Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1928, vol. X, p. 408

Described in *Two Masterpieces of Renaissance Painting, From the Collection of Carl W. Hamilton*, introd. by Dr Richard Offner, 1929, pp. 2-3 and 15-21, illus. p. 14

[Continued

Number 316—Concluded]

Described and illustrated in Esther Singleton, *Old World Masters in New World Collections*, 1929, p. 42-48, illus. p. 43

Described and illustrated in the Pantheon, June 1929, vol. III, p. 296

Described and illustrated in G. H. McCall, *Catalogue of European Paintings and Sculpture from 1300-1800*, ed. by Dr W. R. Valentiner, New York World's Fair, 1930, p. 107, no. 219, and pl. 15

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 288

Described in Bernhard Berenson, *Fra Angelico, Fra Filippo e La Cronologia*, Bollettino d'Arte, August 1932, p. 53

Described and illustrated in Lionello Venturi, *Italian Paintings in America*, 1933, vol. II, pl. 210

Recorded in Bernhard Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 248

[See illustration facing page 74.]

VINCENZO DI BIAGIO CATENA

VENETIAN: 1465-1531

317. *PORTRAIT OF A YOUNG NOBLEMAN*. Waist-length portrait of a young man, looking to half right, wearing a blue-black pleated jerkin which he holds with the right hand, showing the patterned crimson sleeves of his doublet, the left hand resting on a parapet which crosses the foreground; his short brown hair cut in bangs and covered with a black biretta. Shaded gray background. Signed above VINCENTIVS CATENA PINXIT.

32 x 25½ inches

Note: With a printed brochure enclosing an authentication by Dr W. R. Valentiner, dated Detroit, Sept. 17th, 1929, which reads as follows: "The painting reproduced in this photograph and formerly in the A. Salomon Collection, New York, has been in my opinion rightly attributed to Vincenzo Catena (Vincenzo Biagio called Catena, died in Venice in 1531), the well known Venetian artist and follower of Giovanni Bellini, whose 'forte' as Vasari says, were portraits. The picture is signed with the name of the artist in the same way as the excellent portrait in the Vienna Museum and painted at about the same time (1520), showing in pose and in the fine colour scheme clearly the influence of the late Bellini."

Collection of the King of Saxony

From Duveen Bros., New York

Collection of William Salomon, New York, 1923, no. 215

From the John Levy Galleries, New York, 1930

Described in Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1936, vol. XVIII, pp. 393-4

[See illustration]



{NUMBER 317}

BARTOLOMMEO VENETO

LOMBARDO-VENETIAN: c. 1480-1555

318. *PORTRAIT OF A MAN WITH HOURGLASS*. Portrayed as a young man, slightly bearded, with long fair hair dressed in *zazzera* fashion, wearing a black velvet biretta; seen at half-length, standing, turned slightly towards the left, and looking at the observer; his right hand rests on an hourglass, which stands on a ledge; his left hand, with two rings showing, placed at his breast. He is dressed in a black velvet mantle, with ample sleeves, beneath which is seen a pleated white undergarment embroidered around the upper edge; around his neck is a triple gold chain. The background is formed of an indented wall overgrown with leaves at the left, and a distant mountain landscape with water and two slender trees at the right. 27 x 21 inches

Note: Accompanied by a MS letter from Mr Bernhard Berenson dated Settignano July 9, 1930, in which he writes: "As for the portrait of a young man with his hand over an hourglass, I believe it was I myself who as long as thirty years ago, ascribed it to Bartolommeo Veneto . . . one of his many phases is admirably represented in this portrait."

Collection of William Beattie, Esq., Glasgow, Scotland

From Wildenstein & Co., Inc., New York

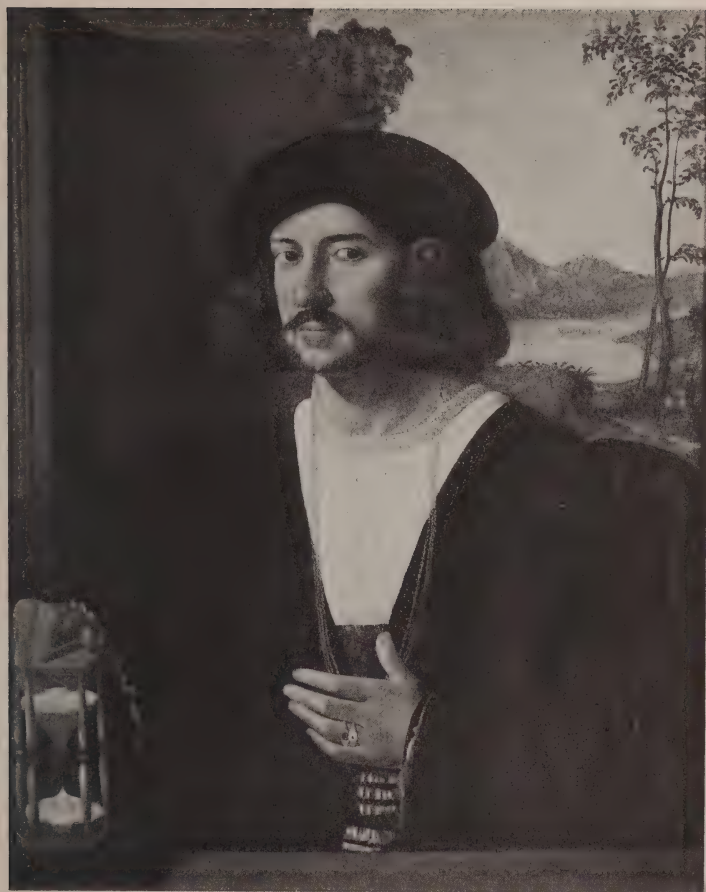
Old Masters Exhibition, Royal Academy, London, 1902, no. 137

Described and illustrated in *L'Arte*, 1902, vol. V, p. 117

Described and illustrated in Salomon Reinach, *Repertoire de Peintures du Moyen Age et de La Renaissance*, 1918, vol. IV, p. 594 (as *Ecole Venetienne*)

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 52

[See illustration]



{NUMBER 318}

GIACOMO FRANCIA

BOLOGNESE: c. 1486-1557

319. *MADONNA AND CHILD WITH SAINTS*. Three-quarter-length figure of the Madonna in rose-red gown and green hooded mantle, with transparent wimple, holding the nude Child on her knees who leans forward, blessing S. Catherine, the latter seen at waist-length at the right dressed in a green gown with rose mantle. At the left, is the infant S. John, his hands crossed in adoration, and holding a reed cross; behind the Virgin stands S. Francis in gray monk's robe. Landscape background with a miniature figure of S. John appearing at the right.

Cradled panel: 25 x 20½ inches

Note: MS authentications by Dr Wilhelm von Bode and Dr W. R. Valentiner, written on the backs of photographs and mounted in a brochure, accompany the painting.

From the Thaw collection, New York

From the Van Diemen Gallery, New York, 1929

[See illustration]



{NUMBER 319}

ANTONIO CANALETTO (SCHOOL OF)

VENETIAN: XVIII-XIX CENTURY

352 320. *VENICE*. View of various shipping and small craft on the blue waters of the Grand Canal, seen from the Riva degli Schiavone at the right; with the Campanile and the Doge's Palace in the distance, and the domes of the Salute, the Island of S. Giorgio at the left. 29¾ x 50 inches

Note: A well-known composition by Canaletto; one version was sold with the Walter Armstrong collection and others, Christies, 1924; another passed through the hands of the Howard Young Gallery in 1927.

ITALIAN SCHOOL

EARLY XVIII CENTURY

180 321. *LANDSCAPE WITH FIGURES AND CATTLE*. View of a river with figures in a lugger under sail, before distant mountains at the right; at the left, a hilly shore with cattle grazing and figures on a bridge spanning a cascading subsidiary stream; in the immediate foreground, three men and a woman in a skiff. Wide cumulus sky. 39½ x 50¾ inches

ITALIAN AND FRENCH RENAISSANCE
FURNITURE AND DECORATIONS

30 322. *WROUGHT BRONZE MORTAR*

Italian, dated 1722

Wrought in light relief with two bands of fruit and foliage, the rim with inscription SOLI DEO GLORIA AO 1722. Height 4¾ inches

120 323. *BRONZE MORTAR*

Flemish, XVI Century

Embossed with a series of four mascarons between projecting balusters.

Diameter 4½ inches

100 324. *CARVED BOXWOOD GROUP OF THE ADORATION OF THE MAGI*

Spanish, XVI-XVII Century

Upon an ebonized octagonal plinth is seated the robed figure of the Virgin holding the Child stiffly upon her lap, surrounded by figures of S. Joseph and the three Magi kings with their gifts. Height 5 inches

[See illustration]

65 325. *CARVED IVORY GROUP OF THE VIRGIN AND CHILD*

Mexican, XVIII Century

Robed Virgin holding the Child in her left arm, and standing upon a crescent; on arched plinth carved with acanthus leaves. Has crimson velvet socle.

[See illustration]

Height 7¼ inches



[325]

[328]

[329]

AT TOP: NUMBERS 326-324-327

326. CARVED BOXWOOD STATUETTE OF A MONK *Italian, XVI Century*
 Standing robed and cowed figure of a bearded monk, his left hand carried to his breast; on original triangular base beautifully carved with three blank cartouches flanked by cherub-head volutes at the corners. *Height 6 inches*

[See illustration]

327. CARVED BOXWOOD GROUP OF THE VIRGIN AND CHILD

North Italian, Late XVI Century

100 Standing robed and hooded figure of the Virgin holding one arm of the nude Child as He begins to walk, His left foot poised upon her right; small imperfection to drapery. On ebony round socle. Height $4\frac{1}{4}$ inches

[See illustration]

328. CARVED AND PARCEL-GILDED IVORY STATUETTE OF THE VIRGIN OF THE ASSUMPTION

Mexican, XVIII Century

140 Standing robed figure with clasped hands, upon the crescent moon which swings from an orb carved with three cherub-heads and a blank banderole; the edges of the robe and other details gilded. Crimson velvet oval socle.

Height $11\frac{1}{2}$ inches

[See illustration]

329. CARVED BOXWOOD GROUP OF THE VIRGIN AND CHILD

Flemish, XVI Century

160 Seated robed and hooded figure of the Virgin with long tresses, holding the nude Child in her arms; upon a throne the base of which is carved with two cherubs holding a blank cartouche. Has velvet socle. Height $5\frac{3}{4}$ inches

[See illustration]

330. BRONZE MORTAR

French or Flemish, XVI Century

40 Bossed with four leaf motives enclosing leaf designs. Diameter $4\frac{1}{2}$ inches

331. BRONZE MORTAR

Flemish, XVII Century

45 With straight flaring sides applied with pairs of baluster ornaments between four projecting ridges.

Diameter $4\frac{3}{4}$ inches

332. CARVED AND POLYCHROMED IVORY STATUETTE OF THE VIRGIN

Mexican, XVIII Century

40 Standing figure in rose-crimson robes and gold-edged dark green cloak, upon a crescent and rounded plinth carved with cherub-heads, the high socle carved with leaf scrolls centring a shell motive; lacks hands. Height 7 inches

Illustration of numbers 327 to 329, inclusive, appears on the preceding page

333. GOLD-EMBROIDERED RUBY VELVET MISSAL

Italian, Early XVIII Century

Orationes . . . ex missali romano. Rubricated, title-page torn, with additional pages written in ink; covers of wine red velvet, embroidered in gold with rococo border and escutcheon and hat of a bishop.

334. CARVED FILIGREE IVORY VOTIVE PLAQUETTE WITH STOUP

Italian, dated 1771

Oval plaquette with filigree work bordered with carved leaf scrollings entwined with flowers, and enclosing an oval medallion depicting the Virgin at prayer, with three cherub-heads above; miniature stoup dated 1771. Minor repairs. Has stand.

Height 6½ inches

335. BRONZE MORTAR

XVI Century

Plain flaring mortar lightly embossed with a series of vertical bands; two lug handles.

Diameter 4¾ inches

336. REPOUSSÉ SILVER CHEF

Spanish Gothic

Male head in the Roman style forming a reliquary, and detachable from the shoulders, which are *repoussé* with foliage and bordered with *ajouré* Gothic tracery. Late example. Has stand.

Height 10¼ inches

337. ROMAN SCULPTURED MARBLE SITULA-FORM JARDINIÈRE

Skilfully carved in bas relief with a lively scene in the waves, with bearded tritons bathing and cherubs puffing wind upon their naked bodies, two of the *putti* urging on a chariot drawn by two sea horses through the water. Has liner.

Diameter 15 inches

338. PESARO MAJOLICA DISH, LUSTRED AT DERUTA

XVI Century

Round dish with bossed *tondino* sketched with a medallion bust of a helmeted warrior with a flower, within a border of diagonal ribbon ornament, foliations and lozenge medallions, the narrow *marli* with leaf gadroons; the decoration in light cobalt blue and mother-of-pearl lustre.

Diameter 12⅝ inches

Collection of Baron Adolphe de Rothschild, Paris

From Duveen Brothers, Inc., New York

339. WALNUT AND BONE INTARSIA CASKET

North Italian, XV Century

Sarcophagus-form, with gabled top and elaborately inlaid with stellate medallions, panels and borders of rosettes in bone; some fragments lacking.

Length 13¼ inches



[NUMBER 340]

340. URBINO MAJOLICA ARMORIAL PLAQUE WITH
RAPHAELESQUE DECORATION

XVI Century

200 Large deep plaque with bossed *cavetto* beautifully painted with a coat-of-arms supported by a cherub and sheathed grotesques, the border and *marli* with elaborate decoration of Raphaelesque grotesques delicately penciled in blue, orange, yellow and black on a white ground. The *tondino* is inscribed with the initials T G.

Diameter 17½ inches

[See illustration]

120- 341. CELADON PORCELAIN VASE, MOUNTED AS LAMP

Ming

Bobbin-shaped vase lightly modeled with peonies, under a deep sea green glaze. Fitted for electricity, with shade.

Height 27½ inches

342. SIAMESE BRONZE STATUETTE OF A DANCER

XVI Century

Graceful swaying female figure with attenuated waist and full bare breasts, wearing a conical headdress and gesturing with the right hand; on oblong base.

Height 20 inches

343. PAIR URBINO (OR CAFFAGIOLO) MAJOLICA FIASCHI WITH THE MEDICI ARMS

Late XVI Century

Pear-shaped bottle with narrow neck and four loop handles for straps, in the form of the so-called pilgrim flask. The drum-shaped body is painted on obverse and reverse with two coats-of-arms of the Medici, in one supported by two angels and in the other by figures of Justice and Hope, Truth and Wisdom, amid scrollings with Renaissance grotesques, birds and *putti*, etc.; in orange, yellow, green and blue, on a pinkish white ground. Minor repairs, as usual.

Height 15 inches

From Duveen Brothers, Inc., New York

344. KIRMAN TURQUOISE BLUE POTTERY JAR, MOUNTED AS LAMP

XVII Century

Ovocylindrical jar, richly mounted in pierced and chiseled bronze, and fitted for electricity with shade. Jar repaired.

Height 32½ inches

345. PAIR WROUGHT BRONZE CRICKET CANDLESTICKS

Italian Renaissance

Baluster shaft cupped in plantain leaves, on vasiform knob wrought with female masks hung with swags of fruit; on round flaring base chiseled with three dolphin heads sheathed in curled leafage. Late examples.

Height 22 inches

346. KIRMAN TURQUOISE BLUE POTTERY VASE, MOUNTED AS LAMP

XVIII Century

Pyriform vase, richly mounted in gilded bronze and fitted for electricity with shade.

Height 30¾ inches

347. PAIR WROUGHT BRONZE ANDIRONS

Renaissance Style

Flaming urn lavishly chiseled with acanthus, on paneled plinth and base ornamented with a cartouche amid foliage, between acanthus-scrolled lion-paw feet.

Height 28½ inches

348. PAIR RENAISSANCE BRONZE AND LAPIS LAZULI

COLUMNAR TABLE LAMPS

Lapis lazuli column inlaid in yellow Siena marble with mock flutings; on round bronze foot wrought with foliage, and yellow Siena marble base. Fitted for electricity, with silk damask shades.

Height 31½ inches

349. CARVED WALNUT SGABELLO STOOL *Italian, XVI Century*
 Octagonal paneled top, on frieze carved with a drapery festoon and an es-
 cutcheon; the lyre-shaped end supports carved with leaf scrollings and joined
 by a turned baluster.

350. CARVED PINO WOOD COFFEE TABLE *Spanish, XVIII Century*
 Low table with cartouche-shaped top, on scrolled end supports with two stretch-
 ers carved with rococo foliations. *Height 19 inches; length 26 inches*

351. UPHOLSTERED TABOURET IN EIGHTEENTH CENTURY
 CRIMSON SILK DAMASK
 X-stool with detachable cushion top, covered in early eighteenth century crim-
 son silk damask trimmed with silk fringe and tassels.

352. UPHOLSTERED TABOURET IN SEVENTEENTH CENTURY
 WINE RED VELVET
 Type of the preceding, covered in wine red Genoese velvet.

353. TURNED WALNUT PEDESTAL TABLE *Tuscan, XVI Century*
 Twelve-sided top, on double baluster-turned pedestal support and molded
 octagonal base. Top apparently a restoration.
Height 26½ inches; diameter 24½ inches

354. TURNED WALNUT AND CRIMSON VELVET OVAL STOOL *Flemish, XVII Century*
 Deep oval top from which the nap is almost entirely worn, the sides trimmed
 with fringe; on four trumpet-turned legs joined by a turned and blocked
 X-stretcher.

355. REPOUSSÉ COPPER JARDINIÈRE ON FORGED IRON TRIPOD *Italian, XV-XVI Century*
 Round gadrooned basin *repoussé* with border of leafage and with two bail
 handles; has liner. On knopped support with boldly cusped tripod base.
Height 33 inches; diameter 18½ inches



{NUMBER 356}

356. BRONZE AND IRON FALDISTORIUM

Italian, XVI Century

Iron X-frame with turned bronze uprights having globe finials, each beautifully embossed with an episcopal coat-of-arms, with hat and pendent *fiocchi*; beautiful quilted Genoese green velvet cushion with flounce.

{See illustration}



[NUMBER 357]

[NUMBER 358]

357. CARVED WALNUT SGABELLO CHAIR

Umbrian, XVI Century

Cartouche-form back pierced and carved with strap scrollings and two grinning bearded grotesques, *adossés* and supporting a blank escutcheon; dished seat, on vasiform frontal supports also pierced and carved with an escutcheon between *adossés* grotesques. Light patina.

From Duveen Brothers, Inc., New York

[See illustration]

358. CARVED WALNUT SGABELLO CHAIR

Umbrian, XVI Century

Cartouche-shaped back, pierced and carved with a cartouched and leaf-scrolled pediment above a large mascarón, between *adossés* winged mascarons perched upon volutes; bowl seat, on frontal support pierced and carved to match the back. Dark patina.

[See illustration]

359. PAIR CARVED WALNUT SGABELLO CHAIRS *Italian Renaissance Style*
Type of the preceding, but of recent date; carved with an escutcheon between sheathed and winged caryatids, supporting a strap-scrrolled pediment with pendent shell; the frontal support with similar caryatids enclosing a mask.

360. PAIR REPOUSSÉ COPPER JARDINIERES ON FORGED IRON STANDS
Oval top *repoussé* with a frieze of running animals pursued by wild game, amid scrolling branches of fruit and leafage; on knopped iron stand with pierced and cusped tripod in the late Gothic taste. *Height 32½ inches; width 28½ inches*

361. TURNED WALNUT SIDE TABLE *Spanish, XVII Century*
Oblong overhanging top, frieze with single drawer carved with two square leaf rosettes and with peg handle; on spool-turned and blocked legs with box stretcher. *Height 28½ inches; length 30½ inches*

362. TURNED WALNUT SIDE TABLE *Spanish, XVII Century*
Similar to the preceding, but of slightly differing design. *Height 27 inches; length 27¾ inches*

363. PAIR CARVED WALNUT ARMORIAL SGABELLO CHAIRS
Italian, Late XVI Century
Cartouche-shaped back carved with voluted reverse scrollings centring a coroneted coat-of-arms of the Albergotti family of Arezzo, the whole crowned by the head of a man; octagonal paneled seat, the lyre-shaped frontal support carved with a large mascarón between reverse scrolls.

364. CARVED WALNUT DANTESQUE CHAIR *Florentine, XVI Century*
With high downcurved and voluted arms, on curule X-supports of quadrangular section, joined by a turned boss and standing on bar feet. Back valance in Venetian Gothic *drap d'or* crimson velvet of the period; velvet seat cushion, from which the nap is entirely worn away.

365. HENRI II CARVED WALNUT CAQUETEUSE *French, XVI Century*
High narrow back carved with a perspective apse of arches bordered with rustications, the whole surmounted by a cresting of pierced strap scrollings embellished with leafage; open flat scrolled arms on turned supports carved with flutings; gadrooned seat rail on rusticated columnar frontal supports. With white and green *ciselé* velvet seat cushion.

From Arnold Seligmann, Rey & Co., Inc., New York

366. HENRI II CARVED WALNUT CAQUETEUSE

Design of the preceding, and apparently a reproduction of later date.

367. CARVED WALNUT OCTAGONAL TABLE

Umbrian, XVI Century

Octagonal top, upon a quadrangular slightly bulbous pedestal carved with acanthus foliage, on square molded and tiered base, voluted at the corners.

Height 29½ inches; diameter 31 inches

368. TWO INLAID WALNUT AND CISELÉ CRIMSON VELVET

DANTESQUE CHAIRS

Italian Renaissance Style

Curule X-frames with seat cushion and fringed back valance, in *ciselé* crimson velvet with Gothic *feronnerie* design; one inlaid in bone with scattered eight-pointed stellate medallions, the other in light wood with chains of stellate figures, and upon the arms, panels of guilloche motive.

From French & Co., Inc., New York

369. PAIR LOUIS XIII TURNED WALNUT AND JARDINIÈRE VELVET

SIDE CHAIRS

French, XVII Century

Oblong back and seat in seventeenth century jardinière floral velvet woven in wine red, brown and green on a white ground; turned and blocked legs and stretchers.

370. CARVED WALNUT OCTAGONAL TABLE

French Renaissance

Octagonal top bordered with carved scale imbrication, on four scrolled bracket supports and round columns enclosing an arcaded centre of X-section enriched with female grotesques, sheathed in acanthus scrolls; on round base resting on four crouching hounds. Reconstructed; top of modern date.

Height 31½ inches; diameter 30 inches

371. CARVED WALNUT CREDENZINA

Italian Renaissance Style

Oblong top, the front having paneled door with mock stiles carved with leaf pendants, surmounted by a frieze drawer with running acanthus scrolls.

Height 36½ inches; width 24½ inches

372. TWO CARVED WALNUT SAVONAROLA CHAIRS

Tuscan, XVI Century

Yoke-shaped bar backs cut into scallops and centred with escutcheons, one blank, the other carved with a coat-of-arms; downcurved arms terminating in rosettes, on open serpentine curule supports consisting of eight members, resting on bar feet. With seat cushions in quilted wine red Genoese velvet of the period.



1400-
FRENCH SCHOOL
XV CENTURY
(Sculptured Stone Statue)

373. *MOURNING VIRGIN*. Standing youthful figure, with wavy tresses almost concealed by the hood of her long-sleeved robe, which swirls to cover her feet; she holds in two hands a missal pressed against her left breast. Has wood pedestal.

Height of statue 51 inches; of pedestal 36 inches

[See illustration]

BENEDETTO DA MAIANO

FLORENTINE: 1442-1497

(Polychromed Terra Cotta Group)

374. *VIRGIN AND CHILD*. Full-length standing figure of the Virgin, in red robes and voluminous greenish blue cloak, supporting upon her left arm the nude Child, who wears a crimson swaddling cloth and whose right hand is raised in benediction; she wears a red headdress over long flowing hair, a gold medallion upon her bosom and sandals upon her feet. With tabernacle-form niche, polychromed and parcel-gilded, and wood pedestal painted pediment.

Height of statue 42 inches; of tabernacle with stand 7 feet 4 inches

Collection of Judge Elbert H. Gary, New York

From Duveen Brothers, Inc., New York

Exhibited at the Detroit Institute of Arts, 1927

Exhibition of Masterpieces of Art, World's Fair, New York, 1939, no. 414

Recorded and illustrated in L. Dussler, *Benedetto da Majano, ein Florentiner Bildhauer des Späten Quattrocento*, 1924, p. 82, no. 37

Described and illustrated in G. H. McCall, *Catalogue of European Paintings and Sculpture from 1300-1800*, ed. by Dr W. R. Valentiner, New York World's Fair, 1939, p. 207

[See illustration]



{NUMBER 374}

GIROLAMO DELLA ROBBIA

FLORENTINE: 1485-1583

(Enameled Terra Cotta Haut Relief)

3570 375. *MADONNA AND CHILD WITH ANGELS*. Three-quarter-length seated figure of the Virgin, in tight-waisted robe and hooded cloak, holding the nude Child upon her right knee, who is clutching a dove and giving the benediction; above her head appear two three-quarter-length figures of angels, holding a crown; the figures glazed white and modeled in high relief before a sky blue background. With an arch of lemons, pears, peaches, figs, pomegranates and grapes, naturalistically colored, with green foliage. Mounted in gilded wood tabernacle. Some repairs, as usual. *Total height 5 feet; total width 43 inches*

Note: A major work given to Girolamo, the brother of Giovanni della Robbia, and apparently unknown to Marquand. It is especially interesting for the unusually mature figure used as a model for the Virgin, a type differing markedly from the usual Della Robbia Madonnas.

From Duveen Brothers, Inc., New York

[See illustration]



[NUMBER 375]



[NUMBER 376]

376. PAIR TURNED WALNUT AND NORWEGIAN TAPESTRY STATE CHAIRS

Italian, XVI Century

Oblong back with gilded acanthus-scrolled terminals, flat arms on turned supports; deep box seat on turned and blocked legs resting on bar supports. The seat covered in antique cypress green velvet, the back in seventeenth century Norwegian tapestry depicting the Virgin and the Angel of the Annunciation, flanking a mulberry tree in which is perched a dove, surrounded by a garland of lilies, peonies and carnations; in colors on a dark green ground.

[See illustration]

377. PAIR TURNED WALNUT AND NORWEGIAN TAPESTRY CHAIRS

Similar to the preceding.

Italian, XVI Century

378. CARVED AND PARCEL-GILDED WALNUT LECTERN

Umbrian, XVI Century

Folding X-frame carved with foliage interrupted by gilded grotesque heads and terminating in paw feet; the desk of Genoese wine red velvet with a cherub-head pendant, and crested by an escutcheon between voluted strap scrollings.

*Height 5 feet; width 16½ inches*379. PAIR POLYCHROMED, GILDED AND PAINTED TORCHÈRES, ON
SCULPTURED STONE SUPPORTS*Italian Renaissance*

Quadrangular crown with four arched panels each painted with a full-length standing figure of a saint, on four slender square supports converging to a terminal covered in red velvet, and housed in a scrolled iron tripod; on trilateral *pietra serena* bases of the period, carved with sejant winged sphinxes at the corners. Fitted for electricity.

Height 6 feet

380. CARVED WALNUT AND EMBROIDERED GREEN VELVET STATE CHAIR

North Italian, Late XVI Century

Seat and high oblong back in green velvet of the period, the latter embroidered in silver and colored silks with foliated scrollings centring a medallion needle-painted with figure of S. Luke and attendant cherub; carved and gilded acanthus-leaf finials; flat arms on square supports with gilded leaf pendants, the straight frontal stretcher carved with strapwork loops and acanthus.

381. UPHOLSTERED KNOLE SOFA IN SIXTEENTH CENTURY

GENOESE RUBY VELVET

Rectangular frame with adjustable ends, entirely covered in beautiful Genoese ruby velvet of the sixteenth century, with soft patina and paneled in gold galloon.

Length 6 feet 2 inches

382. UPHOLSTERED KNOLE SOFA IN SIXTEENTH CENTURY

GENOESE RUBY VELVET

Similar to the preceding.

383. CARVED WALNUT ARMORIAL LIBRARY TABLE

Florentine Renaissance Style

Oblong top overhanging lyre-shaped and voluted end supports centred with a carved foliation motive and fleur de lis, and joined by a traverse centring a large voluted cartouche with a coat-of-arms.

Height 33 inches; length 7 feet

From French & Co., Inc., New York

384. PALISSANDRE LIBRARY TABLE WITH IVORY AND
MOTHER-OF-PEARL MARQUETRY*French Renaissance*

1900 Oblong top with four turned corner pendants, on four columnar supports joined by an arcaded traverse. The whole is elaborately inlaid with a marquetry of ivory or bone and mother-of-pearl, the top with a cartouche depicting priests and vestals sacrificing rams, with four spandrel cartouches of mythological figures, the whole within double floral borders with small portrait medallions in the Roman taste at the corners; the frieze inlaid with a similar border design, the columns and arcade with mock flutings and floral ornament at the base, the traverse with nude figures and birds upon a floral vine. Some minor imperfections to inlay. Late example. *Height 31 inches; length 50½ inches*

{ See illustration }



{NUMBER 384}

385. IMPORTANT SCULPTURED WALNUT ARMORIAL CASSONE

French, XVI Century

800 Sarcophagus-form with hinged top, carved with a border of demi-rosettes and rosetted frieze; the end panels carved with large female heads within scrolled frames, the corners with gadrooned and voluted buttresses. The front panel is richly carved in high relief with a central coat-of-arms on a strapwork shield hung with a swag and supported by two naked fauns draped with cloaks; advancing on either side of it are two vigorously carved female chimeras, with tails sheathed in Vitruvian scrolls and straddled by naked *putti*. The torus-molded base is carved with strap-scrolled palmettes and rests upon lion-paw feet. Beautiful light bronze-colored patina.

Height 28½ inches; length 5 feet 4½ inches

Note: This superb example of High Renaissance sculpture, while it partakes of the shape and proportions of an Italian *cassone*, has always been considered to be of French origin, an hypothesis supported not only by the species of walnut used, but also by the style of the beautiful female grotesques, a characteristic motive of the Burgundian school; it is perhaps the work of an Italian designer at the court of Henri III. It is also possible that it may be of Ligurian origin, where the counter-influence of French design in northern Italy during the second half of the sixteenth century was most marked.

Collection of Arthur Veil-Picard, Paris

Collection of Edmond du Sommerard, sometime Director of the Cluny Museum, Paris

From Duveen Brothers, Inc., New York

[See illustration]



Carved Walnut Armorial Cassone

French or Ligurian, XVI Century



[NUMBER 386]

386. UPHOLSTERED KNOLE SOFA IN LATE FIFTEENTH CENTURY VENETIAN
DRAP D'OR BOUCLÉ VELVET

Rectangular frame with adjustable ends, covered in Gothic velvet woven with medallions of infloiated pineapples upon broad curved ribbon bands supporting swaying pineapple and carnation motives and other foliations, all outlined in a cloth-of-gold ground; trimmed with gold galloon and fringe.

Length 58 inches

[See illustration]

387. CARVED WALNUT STATE CHAIR

Brescian, circa 1600

Tall canted open back with two oblong slats bordered with elaborate strap scrollings, the flat arms carved with cabochon cartouches and coin imbrications; paneled seat on underframing matching the back, and with embroidered wine red velvet cushion of the period.

388. PAIR REPOUSSÉ SILVERED METAL TORCHÈRES *Italian XVIII Century*
Balustered and knopped shaft springing from an urn embellished with festooned female masks and standing upon incurvate trilateral foot *repoussé* with beriboned oval cartouches; wood base painted to simulate *vert antique* marble. Fitted for electricity, with reflectors and shades. *Height 6 feet 1 inch*

From French & Co., Inc., New York

389. PAIR REPOUSSÉ SILVERED METAL TORCHÈRES *Italian, XVIII Century*
Similar to the preceding.

From French & Co., Inc., New York

390. CARVED WALNUT CASSAPANCA *Florentine Renaissance*
Oblong paneled back, sarcophagus-form ends carved upon the front with female masks between shell and leaf motives; hinged paneled seat over a paneled and recessed dado. *Height 39½ inches; length 6 feet 1 inch*

391. CARVED AND INLAID WALNUT CREDENZA-FORM CABINET

Italian Renaissance

Narrow oblong top with two frieze drawers surmounting pine shelves and paneled double cupboards in base; the stiles are enriched with standing figures of *putti* in the full round upon pendants of foliage, supporting upon their heads the outset stiles of the frieze; the frieze, drawers and cupboards paneled with string inlays. Reconstructed to order. *Height 44¼ inches; length 51½ inches*
From French & Co., Inc., New York

392. CARVED AND INLAID WALNUT CREDENZA-FORM CABINET

Italian Renaissance

Similar to the preceding.

From French & Co., Inc., New York

393. UPHOLSTERED KNOLE SOFA IN GREEN SILK BROCATELLE

Rectangular frame with adjustable ends, covered in green silk brocatelle with late Gothic design of ogival strapwork enclosing urns of flowers.

Length 6 feet

394. CISELÉ VELVET FOUR-FOLD SCREEN

Broussa XVI Century Style

Arched panels in velvet with golden yellow ground designed with pomegranates and ogival strapwork looped with coronets, enclosing crimson bands voided with floral motives. *Height 6 feet 10 inches; length 7 feet 2 inches*

From French & Co., Inc., New York

395. FINELY SCULPTURED AND PARCEL-GILDED WALNUT CREDENZA

Italian, XVII Century

700- Demi-cartouche-shaped top of *rouge antique* marble bordered with yellow Siena marble, the conforming body containing a cupboard and serpentine return panels; the shaped and molded base embellished with foliage in low relief, and resting on six carved bun feet. The stiles are carved in the form of early Baroque pilasters enriched with scrolling leafage, and crowned at the frieze with a shell motive; these enclose five panels, elaborately carved in high and partly undercut relief as follows: The central cupboard door is carved with an allegory depicting the Triumph of the Sacred (i.e. the Church) with a pope in a chariot drawn by two horses and attended by a bishop, a cardinal, a lay servitor and two cherubim in the sky above; the two principal returns with reclining male figures depicting Youth and Age, seated on the back of a horse and a bull respectively; the two smaller end panels carved with bowknotted acanthus leaves, fruit and foliage. The detail is boldly executed in the walnut, partly enhanced with gold, against a granulated and gilded background. Marble repaired. Has stand.

Height 35 inches; length 7 feet 2 inches

Note: This and the following commode form a unique pair of masterpieces of Italian baroque art. The sculptural style in Italian furniture, which belongs in the main to the second half of the sixteenth century, had lingered on chiefly in Rome; but fully developed works of this kind are extremely rare after 1600, except in church interior carvings (stalls, etc.) by such sculptors as Alessandro Algardi (1598-1654).

Companion to the following

Collection of Hollingworth Magniac, Esq., Colworth, England

From French & Co., Inc., New York

{ See illustration }



[NUMBER 395]

396. FINELY SCULPTURED AND PARCEL-GILDED WALNUT CREDENZA

Italian, XVII Century

Companion to the preceding, the central panel depicting the Triumph of the Profane (i.e., the Classical Mythology) portrayed as the Chariot of Venus drawn by swans, with attendant nereids and *putti*; the side panels, female figures of Hope with anchor and a leaning column, and Despair, a woman with closed eyes reclining on the back of a grim-headed eagle. Marble top repaired. Has stand.

See note to the preceding.

Companion to the preceding

Collection of Hollingworth Magniac, Esq., Colworth, England

From French & Co., Inc., New York

[See illustration]



[NUMBER 396]

397. IMPORTANT CARVED AND PARCEL-GILDED ARMORIAL MARRIAGE CASSONE

North Italian, XVI Century

1500 Oblong chest with sarcophagus top carved with borders of foliage and shell rosettes, the front and sides carved with an elaborate frieze of figures in high relief, as follows: The front is centred with a coat-of-arms supported by two standing nude *putti* and bearing *sinister*, the arms of the Doria family and those of the Gagliardi family below, and *dexter*, a crescent as mark of cadency (for the second son) indicating that a son of the head of the Doria family married a daughter of the Gagliardi; on the front at the left appears a group of pagans bringing offerings to a statue of Apollo, and at the right early Christians bringing gifts to the enthroned Emperor Constantine; at the two front corners stand full-length figures of a nymph and a warrior with shield and falchion. The side panels depict Apollo pursuing Daphne, who is being metamorphosed into a bay tree, and Diana fleeing from Orion, respectively. Gad-rooned base centred with a carved cherub-head hung with a festoon, with voluted apron embellished with lion-masks and a central shell motive; on lion-paw feet. The carving shows a rich patina and is embellished with gilding melted by time to a soft bronze color. *Height 29 inches; length 5 feet 7 inches*

From Charles of London, New York

[See illustration]



[NUMBER 397]

398. FINELY CARVED AND PARCEL-GILDED CASSONE PANEL

REMOUNTED IN A CASSONE

Italian, XVI Century

500- The panel, which is superbly carved in high relief, depicts the Rape of the Sabines with a procession of Roman soldiers on foot and horseback, some of whom are dragging with them women captives; at the left is the nude reclining figure of a river god, at the right the figure of the Roman leader, enthroned beneath a canopy. The panel has been remounted in a modern sarcophagus-form cassone with gadroon base and lion-paw feet, skilfully stained and gilded to match the panel.

Height 28 inches; length 5 feet 4 inches

Collection Spitzer, 1891, illustrated in the catalogue de luxe, pl. XVII, no. 37
From Duveen Brothers, Inc., New York

[See illustration]

399. UPHOLSTERED SOFA IN ROSE CRIMSON BROCATELLE

100- Small rectangular overstuffed frame covered in rose crimson brocatelle of Spanish late Gothic pattern; on short leaf-carved tapering legs.

Length 53 inches

400. CARVED WALNUT LIBRARY TABLE

French Renaissance Style

85- Oblong top on gadrooned frieze, the arcaded ends with half-round fluted Corinthian columns flanked by winged monsters; the ends joined by an arcaded traverse.

Height 31½ inches; length 54½ inches

500- 401. FA HWA GLAZED POTTERY JARDINIÈRE

Ming

Large tub-shaped bowl with rim glazed turquoise blue; the body with a green glaze splashed with blue, and crisply modeled in relief with scrolling stems of lotus flowers picked out in blue, green and aubergine. Has metal liner and carved teakwood stand.

Total Height 34 inches; diameter 26 inches



[NUMBER 398]

TAPESTRIES



[NUMBER 402]

1800 402. RARE ITALIAN GOLD-WOVEN TAPESTRY PANEL XVI-XVII Century VIRGIN AND CHILD WITH S. JOHN. Three-quarter-length figure of the Virgin, wearing flowing robes and holding the Infant Savior in her arms, who leans forward saluting the little John the Baptist; two angels are at the right of the green-curtained background. The robes are of rich crimson, blue, lavender and pink, green and yellow, beautifully enriched with many passages of silver and gold threads. Framed in sixteenth century Genoese crimson velvet. 12 x 9 inches

Note: This remarkable tapestry miniature, one of the finest in America, is notable for the wonderful precision of the drawing and the fineness of the weave, which shows about 42 warp threads to the inch. The cartoon for the subject has been ascribed to Leonardo da Vinci (1452-1519)

Collection of Charles of London, New York, 1920

From Dikran Kelekian, New York

[See illustration]



[NUMBER 403]

403. ROMAN TAPESTRY PORTRAIT

XVII Century

Half-length figure of a bearded apostle to half-right, with hands clasped in prayer and wearing loose brown robes and bluish green cloak; framed to match the preceding.

$9\frac{1}{4} \times 7\frac{1}{4}$ inches

[See illustration]

404. ROMAN GOLD-WOVEN TAPESTRY PORTRAIT

XVIII Century

Head and shoulders figure of the youthful Virgin, with long flowing fair hair, wearing a round-necked crimson robe and green cloak, her head surrounded by a halo partly of gold threads. In carved and parcel-gilded walnut frame in the Renaissance taste.

14 x 12 inches

405. BRUSSELS GOLD, SILVER-AND SILK-WOVEN VOTIVE TAPESTRY

Circa 1530

3000 THE HOLY FAMILY: REST ON THE FLIGHT INTO EGYPT. S. Joseph, in Venetian red robes enriched with silver, and gray cloak lined in greenish yellow, stoops—holding a small bunch of grapes—beside the flaxen-haired Virgin who is wrapped in a flowing blue robe and cloak edged with fleurs de lis, and nurses the Child at her breast. In the background hilly wooded country, with the ass standing idly at the left, and at the right, figures of travelers emerging from a defile. The whole is enclosed within a midnight blue border of lilies, emblematic of the Annunciation, and ripe pomegranates, symbolic of Fertility, with yellowish green foliage. Woven in the finest of wools with highlights of silk, and enrichments of gold and silver thread. In gilded *tabernacolo* frame.

44½ x 48 inches

Note: This delightful small tapestry—complete subjects of this size, with borders, are very rare—is apparently from the same *atelier* as the de Somzée panel illustrated in H. Göbel, *Wandteppiche*, 1923, I, vol. II, pl. 134.

Collection of the Comte de Bartillat

From Duveen Brothers, Inc., New York

[See illustration]



{NUMBER 405}

406. VERY IMPORTANT BRUSSELS GOTHIC SILVER-WOVEN TAPESTRY

Circa 1495

THE ADORATION OF THE MAGI. The scene is depicted as taking place in a throne room, instead of the legendary manger. The Virgin, in rich golden brown robes interwoven with silver thread, and with a white wimple on her head, is seated with the nude Child on her left knee under a canopy before an ecru cloth-of-honor with a Gothic floral pattern; at either side of the canopy the scene is crowded with figures of men, richly dressed and turbaned, watching the scene. Before the Virgin kneels King Caspar, furred cap in hand, the golden chalice containing his offering having been placed on the steps of the throne; behind him stands Balthazar carrying the golden orb, and at the right is the bearded Melchior, also bearing a golden vessel. At the right of the throne S. Joseph, in blue and white damask robes and hooded rose cloak, leans forward to watch the scene. Beautifully woven in fine wools, with enrichments of silk and silver thread. Ecru border with a narrow undulating vine of flowers and fruit, with delicate green foliage. Shows careful minor repairs, and has been reduced; top border a restoration. The colors are soft and mellow, and the detail is beautifully preserved.

9 feet 8 inches x 10 feet 4 inches

Note: The composition of this great tapestry falls into the characteristic Gothic 'triptych' form of which perhaps the most notable exemplars are the famous 'van Eyck' tapestries in the Royal Spanish collection. The perfection of the drawing and the varied physionomical detail, the complex yet lucidly patterned arrangement of the great number of figures, and the wealth of textile patterns, combine to form a paradigm of the rich Flemish culture of the close of the fifteenth century. Many of the figures show the influence of contemporaneous French court styles, and the transference of the site of the legend from the manger to the palace is a characteristic reflection of the wealth of the period.

Collection of Paul Dansette, Brussels

From Duveen Brothers, Inc., New York

[See illustration]



The Adoration of the Magi

Brussels Gothic Silver-Woven Tapestry Panel, circa 1495

407. FRANCO-FLEMISH GOTHIC TAPESTRY

Circa 1510

ESTHER BEFORE KING AHASUERUS. The King, wearing a golden crown and holding a sceptre, and richly robed in blue with aubergine mantle, is seated under a canopy before a crimson cloth-of-honor, surrounded by male courtiers; Mordecai, in rich flowing green damask robes, stands before the throne in the right foreground, taking his sword from the hand of an attendant, beside whom kneels the new Queen, Esther, in crimson damask robes and ermine-edged blue cloak, her train carried by two small maids of honor. In the extreme right foreground is a prominent figure of a youthful courtier with furred crimson cloak, holding an arrow. The scene is further defined by slender pillars.

7 feet 8 inches x 7 feet 7 inches

[See illustration]



[NUMBER 407]

408. FLEMISH GOTHIC TAPESTRY

Circa 1510

2500 A SUMMER COURT IN FRANCE. In the grounds of a castle, the gateway of which is seen at upper centre, are assembled a King and Queen, the former robed in crimson, with green cloak, the latter in blue with ermine-trimmed brown cloak; surrounded by seventeen figures of noblemen and ladies and court attendants, one of whom is standing on a drawbridge in the background, another, a page, advancing toward the royal couple in the central foreground, carrying a dish of sweetmeats, and followed by a maid of honor in blue cloak at the left, bearing a chalice of wine. The other courtiers, richly dressed in crimson and blue, green and brown, are engaged in animated conversation. At upper left appears a glimpse of a ship, suggesting the seacoast. Deep bluish green border of flowers, grapes and foliage; the lower border is a restoration. 11 feet x 8 feet 7 inches

Note: This tapestry was used in the adornment of the Throne at the coronation of King George V of England, at Westminster Abbey, June 22, 1911.

From Duveen Brothers, Inc., New York

[See illustration]



[NUMBER 408]

409. IMPORTANT TOURNAI GOTHIC MILLEFLEURS

TAPESTRY WITH PERSONAGES

Circa 1480

SEMIRAMIS, QUEEN OF BABYLON. In the centre of the scene, the Queen, wearing blue robes, with a henna-colored damask surcoat and gray doublet hung with large jewels, stands holding the train of her surcoat and passing a comb through her long fair tresses; while a woman attendant at the left, garbed in the same colors, holds up a toilet mirror shaped like a monstrance. At the right, a messenger in ermine-edged blue robes and crimson cloak, and carrying a long arrow-like spear, kneels to present a letter to the Queen.

The ground is of deep greenish blue, and is covered by a profuse and handsome *millefleurs* design of detached clusters of carnations, pansies, harebells, columbines, poppies, anemones, etc. in naturalistic colors. At upper centre is a rectangular scarlet banderole with inscription in old French as follows: *Je fus semiramis royne de babilone. / Barberiens conquis, yndoïs et syriens. / Jusques en septentrionale et mis mon trosne / Et sy occis le roy des ethiopiens.* (I was Semiramis, Queen of Babylon / Barbarians I conquered, Indians and Syrians / Far in the North, I went and set my throne / And I also slew the King of the Ethiopians.)

8 feet 4 inches x 8 feet 6 inches

Note: Semiramis (c. 800 B.C.) is one of the famous legendary women of antiquity, who was believed by the Greeks to have ruled Assyria after the death of her husband, Ninus, and to have founded Babylon; she reigned for about forty-two years, and after her abdication is said to have been transformed into a dove. She was one of the *Neuf Preuses* set up to match the nine male heroes of mediaeval legend.

The tapestry is notable for the great beauty of the floriation, which is unusually diversified and resembles that of the great armorial tapestry of Charles the Bold in the Berne Museum.

Collection of Michel Manzi, Paris

From Duveen Brothers, Inc., New York

Described and illustrated in *Les Arts*, 1919, no. 177Described and illustrated in George L. Hunter, *The Practical Book of Tapestries*, 1925, pl. VI, ja

[See illustration]



Semiramis, Queen of Babylon

Tournai Gothic Millefleurs Tapestry with Personages, circa 1480

410. BRUSSELS TAPESTRY, AFTER NICHOLAS VAN SCHOOR

Frans van den Hecke, circa 1690

THE WORSHIP OF JUPITER. Picturesque landscape with wooded country, at the left a glimpse of the sea, at the right a mansion with an Italian garden. In the central foreground is a marble plinth upon which is seated the crowned figure of Jupiter, in rose and white robes and holding a sceptre, attended by an eagle, and receiving the homage of the multitude. The throne is placed beneath a fringed white canopy, and Mercury leans casually against the back of it. At the left are Apollo and Diana in hunting costumes, and seated in the centre foreground, surrounded by heaps of flowers, fruit and grapes, is the goddess Pomona. A winding procession approaching the god is headed by a priestess, holding up a flaming golden vessel upon a blue drapery to his attention. Frame border of russet acanthus foliage, with clusters of flowers enhanced with shell motives and crossed torches at the corners and centres of the four sides. *About six inches of the upper portion of the tapestry have been turned under, and can be had as additional height.*

11 feet x 19 feet 8 inches

Note: Frans van den Hecke was one of the most celebrated tapestry weavers of the seventeenth century, and was the son of Jan van den Hecke (d. 1633/4); he became dean of the Brussels tapestry guild in 1640 and about twenty years later tapestry weaver to the royal court. His most famous series include *The Triumph of the Church* and *The Life of Mankind*, both after P. P. Rubens, *The Story of Decius Mus* and the *Paradise* series. Many of his finest works are to be found in the Royal Spanish collection. See H. Göbel, *op. cit.* I, Vol. I, pp. 355-60.

Nicholas van Schoor was an Antwerp painter, who also executed cartoons for the Brussels ateliers. The New York Public Library owns a tapestry of similar period and design to the present hanging.

From French & Co., Inc., New York

[See illustration]



[NUMBER 410.]

ORIENTAL RUGS



[NUMBER 411]

1400- 411. FRAGMENT OF AN IMPERIAL LAHORE SILK CARPET *Early XVII Century*
Small section, pieced and repaired, exhibiting a beautiful wine red field patterned with a fawn lozenge trellis, enclosing slender bluish green branches of hexafoil rosettes, chrysanthemum blossoms and lilies; the irregular border in fluctuating sapphire blue faded at one side to a soft green, woven with a strap-work trellis of peonies, carnations, and other blossoms, in fawn, cherry red and pale blue, with gray vine guards. 6 feet 9 inches x 3 feet 8 inches

[See illustration]

275 412. SAROUK RUG

Ruby field patterned with an 'Ispahan' design of lotus blossoms, carnations and jasmine, etc., mainly in mazarine blue, rose, and fawn, supported upon scrolling green branches, and surrounded by a mazarine blue border of harmonizing design, between fawn and green vine guards. Fine close weave.

9 feet 2 inches x 7 feet 2 inches



[NUMBER 413]

413. KIRMAN MEDALLION CARPET

Cartouche-shaped henna field overlaid by a dark blue and ivory pendented and cusped medallion outlined by foliage volutes, with matching segmental spandrels, the whole overrun with a lavish design of trailing floral branches; henna floral border between ivory and black foliage guards.

12 feet 10 inches x 9 feet 2 inches

[See illustration]



414. KHOTAN GOLD-WOVEN SILK CARPET

XVIII Century

700- The ground composed of gold threads woven with a trellis formed of pointed green quatrefoils intertwined with stellate palmettes, centred with shaded pink rosettes, and supporting lotus blossoms in sky blue and pink; the border similarly gold-woven with a design of shaded rose and blue rosettes joined by angular green creepers, between rose and white fret guards. A few minor repairs and restorations, as usual.

12 feet 7 inches x 6 feet 7 inches

Collection of V. & L. Benguiat, New York, 1925

From French & Co., Inc., New York

[See illustration]

415. INDO-PERSIAN CARPET OF 'ISPAHAN' DESIGN

Brilliant rose scarlet field patterned with a symmetrical design of large fringed 'Ispahan' lotus palmettes of various types linked up by slender interlaced branches, and supported upon angular Mongolian cloud bands; wide fluctuating moss green border of vivid lotus plaquettes between particolored curling leaves, with old gold, white and scarlet floral and leaf guards.

18 feet 7 inches x 14 feet 2 inches

416. PERSIAN RUG OF 'ISPAHAN' DESIGN

Rose red field woven in brilliant colors with variegated lotus palmettes symmetrically disposed, the interspaces bearing lotus blossoms, jasmine and other floral ornament, together with Mongolian cloud bands; midnight blue border woven with fringed lotus plaquettes in rose red, olive green, old gold and ivory, linked up by serpentine lotus vines, between rose red and sky blue rosette guards. Fine weave.

10 feet 1 inch x 6 feet 5 inches

417. HAMADAN HERATI CARPET

Bearing the Herati lozenge and floral trellis in brilliant colors, mainly scarlet, pale blue and white, almost covering the deep blue field, the oyster white border woven with arrangements of scarlet 'pears' and green foliage, between powder blue and scarlet vine guards.

16 feet 1 inch x 10 feet 3 inches

418. MESHED KHORASSAN CARPET

Pale rose field woven with a series of scalloped powder blue lozenge medallions enclosing cruciform arrangements of urns and S-scrolls, the interspaces bearing floral groupings of similar type; border in deeper rose with a chain of blue and buff medallions matching the field design between black demi-plaquettes, and with two wide reciprocal guards and numerous guard stripes. A few restorations.

16 feet x 13 feet 4 inches

2800 419. IMPORTANT ISPAHAN CARPET *Eastern Persia, Late XVI Century*
Rose crimson field with an allover symmetrical design of scrolling vines bearing
arrangements of lotus palmettes and smaller blossoms, encircled by pairs of
parti-colored curling leaves, in midnight and sky blue, fawn, rose, oyster white,
green and yellow. Broad emerald green border with large lotus palmettes in
the delicate colors of the field, upon interlacing vines and enclosed between
pairs of large plume-like leaves; narrow floral guards. Some careful repairs,
as usual. Has been reduced. 14 feet 7 inches x 14 feet 2 inches
From V. & L. Benguiat, New York

[See illustration]



{NUMBER 419}

420. ANTIQUE NORTHWEST PERSIAN HUNTING CARPET

Deep crimson field with a symmetrical design of arrangements of lotus and peonies alternating with flowering white jasmine shrubs amid a symmetrical tangle of smaller flowers; interspersed are antelopes attacked by *fêng-huang* birds, and animals resembling the Chinese *kylin*, all distributed in pairs and woven in a great variety of colors. Midnight blue border, with a series of large spatulate lotus palmettes outlined in celadon and linked up by a broad in-floriated celadon ribbon; within the cartouches thus formed are delicate lotus vines. The border is enclosed between sky blue and ivory subsidiary borders with a lotus design of minor scale. Some repairs.

25 feet 10 inches x 10 feet 8 inches

[See illustration]



[NUMBER 420, IN PART]

421. INDO-PERSIAN PALACE CARPET OF 'ISPAHAN' DESIGN

Brilliant ruby field with a bold design principally in old gold, peacock blue, celadon and ivory, exhibiting lotus and other floral plaquettes of various shapes and types supported on slender curving branches and interspersed with cloud bands, forming a harmonious pattern; dotted peacock blue border of conventional lotus and 'turtle' palmettes linked up by wide interlaced ruby and old gold branches, between ruby and old gold guards. 25 feet x 16 feet 11 inches

[See illustration]

422. INDO-PERSIAN CARPET OF 'ISPAHAN' DESIGN

A smaller carpet of the type of the preceding, with some variation in design, which is executed principally in old gold, taupe and celadon, the border ground fluctuating from taupe to blue. 14 feet 5 inches square

423. TAUPE HAND-TUFTED CARPET

In good condition.

25 feet 10 inches x 15 feet 3 inches

424. SAGE GREEN WILTON BROADLOOM RUG

In good condition.

11 feet 4 inches x 10 feet 7 inches

425. PAIR MAHAL RUGS

Design of large infloriated mazarine blue 'pears', disposed in rows on a brick red field, within a dark blue floral border. 4 feet 11 inches x 3 feet 4 inches

ITALIAN AND FRENCH RENAISSANCE
FURNITURE [CONCLUDED]

426. CARVED WALNUT OCTAGONAL TABLE

Italian Renaissance Style

Octagonal top, on swelling support carved with rosettes, and X-base with paw feet.

Height 29 1/4 inches; diameter 27 1/2 inches

427. PAIR WALNUT AND EMBROIDERED WINE RED VELVET ARMCHAIRS

Spanish Renaissance

Chair with rectangular back, plain straight arms and square supports with scrolled frontal stretchers. Back and seat in sixteenth century Genoese wine red velvet, the former embroidered in gold with arabesques of lilies.



[NUMBER 421, IN PART]

428. TWO WALNUT AND EMBROIDERED WINE RED VELVET ARMCHAIRS

Spanish Renaissance

Type of the preceding but smaller, one with paneled frontal supports. Back and seat in sixteenth century wine red velvet, the former embroidered in gold with pairs of Renaissance scrollings of lilies centring medallioned urns.

429. RICHLY CARVED WALNUT DRAW-LEAF DINING TABLE

Ligurian Renaissance Style

Oblong top with two draw leaves, on gadrooned frieze and vasiform end supports lavishly carved with scrolled and voluted paw-foot caryatids hung with swags of fruit and two termes flanking a round arch; the ends connected by an arcaded traverse.

Height 30 inches; width 43 inches;

length 6 feet 7 inches extending to 11 feet 7 inches

430. FRANÇOIS I FINELY CARVED WALNUT STALL *French, XVI Century*

Tall paneled back with frieze carved with an urn of fruit and foliage between foliated scrolls, surmounting a back panel with a transitional Gothic-Renaissance cusped arch, in the spandrels of which appear two winged monsters and two standing figures of naked *putti* with lances; within the panel appear symmetrical pairs of Renaissance foliated scrollings and griffins flanking a flaming brazier with a cherub-head, above which—in the peak of the arch—appears a vignette of God the Father looking down upon the Annunciation. Hinged box seat with paneled front and sides.

Height 6 feet 5 inches; width 29½ inches

[See illustration]

431. FRANÇOIS I FINELY CARVED WALNUT STALL *French, XVI Century*

Type of the preceding, with broken triangular pediment centred with a cartouche, the back panel carved with an arch of similar character with pairs of wiverns and robed figures in the spandrels, and filled with foliated scrollings centring an urn; hinged paneled seat over box body, the two front panels carved with linenfolds.

Height 6 feet 10 inches; width 28¾ inches

432. WALNUT MARQUETRY PEDESTAL TABLE *Italian Renaissance Style*

Octagonal top, inlaid in lighter wood with a band of leaf scrollings and two shell motives; on leaf-carved and turned pedestal support and base inlaid to match.

Height 22½ inches; diameter 20 inches



{NUMBER 430}

433. FLEMISH RENAISSANCE CARVED AND EBONIZED SIDE CHAIR
IN SIXTEENTH CENTURY EMBROIDERED VELVET

120 Seat and narrow oblong back in sixteenth century wine red velvet, embroidered in gold with symmetrical leaf scrollings centring a medallioned rosette and urn, the back supported by two finely carved winged mermaids; frame of later date with molded seat rails paneled in porphyry, on slightly swelling columnar legs with H-stretcher. Two porphyry dies missing.

325 434. UPHOLSTERED KNOLE SOFA IN CELADON CISELÉ VELVET

Rectangular frame with adjustable ends, covered in celadon velvet voided to an old gold ground in a *chinoiserie* design with figures, umbrellas and palm trees.
Length 5 feet 8 inches

157 435. UPHOLSTERED EASY CHAIR IN CELADON CISELÉ VELVET

En suite with the preceding.

120 436. PAIR TURNED OAK ARMCHAIRS IN SIXTEENTH CENTURY
GENOESE VELVET

Henri II Style

Slightly arched rectangular back, open straight arms on short columnar supports, round stretchered columnar legs. Back, seat and arms covered in superb sixteenth century Genoese wine red velvet with applied escutcheon.

120 437. PAIR TURNED OAK ARMCHAIRS IN SIXTEENTH CENTURY
GENOESE VELVET

Henri II Style

Similar to the preceding.

20 438. TWO CARVED OAK VESTMENT STANDS

Gothic Style

Crested with traceried supports; Y-shaped bases, one pierced with tracery, the other carved with three crouching animal grotesques.

Heights 5 feet 6 inches and 5 feet 10 inches

320- 439. VENETIAN SCENES: PAIR DECORATIVE PAINTINGS

School of Francesco Guardi, Venetian: XVIII Century

View of the Rialto and the Old Custom House, with sailing vessels and gondolas animating the waters. Cartouche-shaped.

19 x 11½ inches

440. BRONZE VITRINE ON TABLE STAND

Plain rectangular vitrine with four adjustable plate glass shelves and sliding doors; on plain wood table stand, with round fluted and tapering legs.

Height 6 feet 4 inches; width 34½ inches

441. MAHOGANY VITRINE

Plain rectangular case with four adjustable plate glass shelves, and lined in fine crimson velvet; fitted for electricity.

Height 7 feet 5 inches; width 5 feet

442. MAHOGANY VITRINE

Similar to the preceding.

443. BRONZE FLOOR LAMP

With slender knopped hexagonal shaft and square base. Fitted for electricity, with shade.

Height 5 feet 8 inches

444. BRONZE TABLE LAMP

Type of the preceding. Fitted for electricity, with shade.

Height 31½ inches

445. PAIR WROUGHT BRONZE ANDIRONS

Italian Renaissance Style

Standing bearded figures of Hercules, supporting on his head a flaming urn; on tiered base wrought with escutcheon and mascaron flanked by wiverns.

Height 40½ inches

446. TWO DECORATIVE TOOLED LEATHER WASTE BASKETS

One triangular, of folio book bindings, gold-tooled with coats-of-arms; the other octagonal, in gold-tooled brown leather.

Heights 14¼ and 13 inches

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